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St Vincent and St Peter:

Location and the Musical Connection between Two Feasts in Ben 35

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**St Vincent and St Peter:
Location and the Musical Connection between Two Feasts in Ben 35**

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Report

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Dedication

Ad Maiorem Dei Gloriam

To my parents Angelo and Marianna Gattozzi

To Mr. and Mrs. William Brinkman

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Abstract

St Vincent and St Peter: Location and the Musical Connection between Two Feasts in Ben 35

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In the Beneventan region, chant manuscripts and the chants they transmitted served as a documentary ritualization of political and liturgical transition. In the twelfth century, circumstances relegated the Beneventan monastery San Pietro *extra muros*, for which the chant manuscript Ben 35 was most likely destined, and its parent monastery San Vincenzo al Volturno, to liminal frontier positions between political and liturgical factions. Newly-composed music such as that found in Ben 35 anchored the allegiances of these monasteries within a fluctuating political and liturgical context at a time when ties to Rome and assertion of local practices were both necessary to assure the continuation of a monastery's influence. Thus Ben 35's unusual features are more easily explained when greater consideration is given to the context of its origin and destination. In particular, the destination of Ben 35 played a very important role in determining the musical styles of the chants that were associated with the feasts of Saint Vincent and Saint Peter, saints whose cults were most closely tied to the location of the manuscript.

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Rome.36

Chapter 1: Introduction

My purpose in this report is to analyze the relationship between the destination of Ben 35, a twelfth-century Southern Italian chant manuscript, and the musical properties of the chants in this manuscript particularly as they relate to the feasts of St Vincent and St Peter. In general, such a connection between location and musical properties exists and is well documented in studies of medieval chant manuscripts, including those involving Ben 35. I will show, however, how the destination of Ben 35 played a very important role in determining the musical styles of the chants that were associated with the feasts of saints whose cults were most closely tied to the location of the manuscript, illustrated by a musical link between the chants for the feasts of St Vincent and those of St Peter in the manuscript.

Specifically in the context of the medieval society of southern Italy in the eleventh and twelfth centuries, the significance of the ties between location and musical style lies in the fact that newly-composed music firmly established the allegiances of monasteries at a time of political and liturgical flux when ties to Rome and assertion of local practices were both necessary to assure the continuation of a monastery's influence.

In the Beneventan region, chant manuscripts and the chants they transmitted served as a documentary ritualization of historical (political and liturgical) transition. Political and liturgical circumstances relegated the monastery of San Pietro *extra muros*, the likely destination for Ben 35, and its parent monastery San Vincenzo al Volturno, to liminal frontier positions between factions. This threatened the oblivion of the monasteries. In this situation, newly-composed music became a means to “locate” or root the liturgical practices of monasteries within the fluctuating political and liturgical context. A study of the connection between location and music reveals Ben 35 to be an

authentic mirror of the political and liturgical context of eleventh- and twelfth-century southern Italy.

The many unusual features that Ben 35 presents when compared to other manuscripts from the Beneventan region may be more easily explained when greater consideration is given to the context of its origin and destination. The chants for the feast of St Vincent as transmitted by Ben 35 are consistent with the hypothesis that Ben 35 was destined for San Pietro *extra muros*, a monastery that had been under the protection of the “Great” monastery of St. Vincenzo al Volturno. The feasts of St Vincent and St Peter are characterized in particular by newly-composed chants in a local Gregorian style, which suggests that it is the nature of the connection between location and musical style that imparts Ben 35 its unique properties.

Chapter 2: The Manuscript Benevento, Biblioteca Capitolare 35

CONTENT AND FUNCTION

The physical features, content, and layout of Ben 35 reveal the macroscopic logic guiding the organization of the manuscript and provide evidence for the practical liturgical function the manuscript served. As it stands today, this early twelfth-century manuscript, which was restored at the *Laboratorio restauro del libro* at Grottaferrata on January 30, 1965, comprises 202 folios, each measuring 350 x 175 mm, with 12 lines of notated chant per folio.¹ The last folio of Ben 35 originally belonged to a different manuscript that is now lost: an older, eleventh-century Gradual probably created in Benevento that contained only Old Beneventan chant. This lost manuscript would have been an incomparably precious source of information about the liturgical and musical practices of the Beneventan region prior to the adoption of the international Gregorian chant repertoire if it had survived in its entirety to the present.² As it is, folio 202 contains the last part of the chants for Christmas Mass including a partial Credo, the offertory *Hodie Christus natus*, a Sanctus, an Agnus Dei, and the Communion *Dicite pastores quem*; it also contains the initial chants for the Feast of St. Stephen, including the Introit *Stephanus autem*, the Gradual *Scribite diem hunc*, and the incomplete Alleluia *Posuisti*.³ A detailed summary of the contents of Ben 35 may be found in Appendix A: Contents of Ben 35.

Folios 1-201 represent a large portion of a once-complete Gradual and Troper that included both proper Mass chants as well as ordinary Mass chants for both temporal and

¹ Jean Mallet et Andre Thibaut, *Les Manuscrits en écriture beneventaine de la bibliotheque capitulaire de benevent*, Tome II, CNRS Editions, p. 179; *Paleographie Musicale*, Vol. 21, *Les Témoins manuscrits du chant bénéventain*, Ed. Thomas Forrest Kelly (Solesmes: Abbaye Saint-Pierre, 1992).

² Mallet and Thibaut, p. 179.

³ Thomas Forrest Kelly, *The Beneventan Chant* (Cambridge: Cambridge University Press, 1989), p. 250.

sanctoral cycles.⁴ As a Gradual, Ben 35 functioned as a manuscript for a specific liturgical purpose, namely, for use by the choir and cantors to sing the chanted portions of the Mass, both the Propers and the Ordinary.⁵ A closer look at the musical influences present in the chants for the feasts in Ben 35 suggests that what appears to be an all-inclusive, randomly compiled manuscript was actually constructed so as to reflect a complex network of political allegiances involving monasteries located at liturgical and political frontiers at a time when unity with Rome and the legitimization of local liturgical practices were necessary to ensure the continuation and power of Southern Italian monasteries.⁶

DESTINATION

Although Ben 35 is a Gregorian manuscript, it represents a diverse amalgamation of chants, which contributes to the uncertainty surrounding Ben 35's original destination and function.⁷ The content of Ben 35 precludes the possibility that its destination could have been the Cathedral of Benevento. Ben 35 lacks chants or incipits for the feasts of St Barbatus (February 19) and St Januarius (September 18). These omissions, which could not be the result of lacunae since these feasts occur between feasts that are, in fact, represented in the manuscript, would be unusual for a manuscript destined for a cathedral that housed the relics of these saints. St Barbatus was bishop of Benevento from 664-682, and by the ninth century he had an established cult in Benevento.⁸ There are Old

⁴ Mallet and Thibaut *Les Manuscrits* II, p. 179.

⁵ Luisa Nardini, *Neo-Gregorian Chant in Beneventan Manuscripts*, manuscript copy, Chapter 3.

⁶ Ibid.

⁷ Virginia Brown, "The Origin and Provenance of the Beneventan Manuscripts Still Preserved in the Biblioteca Capitolare, Benevento," English translation (n.t.) of "Origine et provenance des manuscrits bénéventains conservés à la Bibliothèque Capitulare," *La cathédrale de Bénévent*, ed. T.F. Kelly (Rouyamon-Ghent, 1999), 149-165, In: *Terra Sancti Benedicti: Studies in the Paleography, History and Liturgy of Medieval Southern Italy* (Roma: Edizioni di storia e letteratura, 2005), p. 687.

⁸ Alban Butler, "St. Barbatus, or Barbas, C[onfessor]," *The Lives of the Fathers, Martyrs, and Other Principal Saints*, Volume 2 (Madison: University of Wisconsin Press, 1845), pp. 161-163; Hans Belting, "Studien zum beneventanischen Hof im 8. Jahrhundert," *Dumbarton Oaks Papers* XVI (1962): 141-193. p. 161; Kelly, *The Beneventan Chant*, 70.

Beneventan-chant-style antiphons for the Feast of St Barbatus in the Beneventan manuscripts preserving office chants, Ben 21 and Ben 22, and there may have been an Old Beneventan chant Mass in the manuscripts Ben 38 and Ben 40 for the Feast of St Barbatus; unfortunately, this can only remain at the level of speculation, since the feast in these manuscripts coincides with lacunae.⁹

On the other hand, perhaps it is not unusual that Ben 35 should omit a Mass for St Januarius, as other manuscripts from Benevento that preserve proper chants for the Mass omit chants for this feast.¹⁰ Nevertheless, for a manuscript that contains such a large and diverse collection of chants for the Mass, the omission of St Januarius seems unusual, particularly if the manuscript had been destined for the cathedral. St Januarius was considered to be the bishop of Benevento; accordingly, his relics were stolen by the Beneventans from Naples in the ninth century and brought to the Cathedral of Benevento.¹¹ Office chants for St Januarius are contained in Ben 20 and Ben 21; these chants are unique to Benevento even though they are written in Gregorian chant style not coincident with purely local stylistic practices.¹² Ben 35 does preserve the chants for the Feast of St Bartholomew, considered, along with the Virgin Mary, a patron of the cathedral of Benevento.¹³ Like St Januarius, St Bartholomew's relics were translated to the cathedral of Benevento in the ninth century (838 A.D.).¹⁴ However, unlike the manuscripts Ben 34, Ben 38, and Ben 40, which all transmit unique, albeit Gregorian-style, chants for the Feast of St Bartholomew, Ben 35 does not.¹⁵

⁹ Kelly, *The Beneventan Chant*, 70.

¹⁰ Ibid. Although, as mentioned previously, Ben 38 and Ben 40 may have included chants for St. Januarius in the portions of the manuscript that are now missing.

¹¹ Ibid., 72. In 1497 St. Januarius's relics were transferred back to Naples, where they remain to this day.

¹² Ibid.

¹³ Ibid., 73. It is not surprising that St. Bartholomew should have been given this privileged consideration, as he was one of the original twelve Apostles.

¹⁴ Ibid.

¹⁵ Ibid.



Figure 1: The Cathedral of the Assumption, Benevento, in the first decade of the twentieth century.¹⁶

The original destination of Ben 35 was most likely one of the three female monasteries in Benevento that were dependencies of the larger monastery San Vincenzo al Volturno, given the existence of two unique tropes for St Vincent in the manuscript and the fact that the feast of St Vincent was only given tropes in one other Italian source,

¹⁶ Almerico Meomartini, *Benevento, Italia Artistica Monografie Illustrate*, Vol. XLIV (Bergamo, Italia: Istituto Italiano d'Arti Grafiche, 1909), p. 44.

Ivrea MS 91.¹⁷ The three monasteries in Benevento that were dependent on San Vincenzo al Volturno were San Deodato, San Vittorino, and San Pietro *extra muros*, so called because of its location outside of the walls of the city of Benevento.¹⁸ Luisa Nardini observes that the large number of newly-composed chants dedicated to St Peter in Ben 35 and the fact that the rubric for the feast of the Octave of the Apostles, a feast for which an ecclesiastical entity could choose to commemorate any of the twelve apostles,¹⁹ makes specific reference to St Peter, strongly suggests San Pietro *extra muros* as the final destination of the manuscript.²⁰

Nardini points out that an important reason to study the musical content of Ben 35 is that Ben 35 can reveal aspects of liturgical chant usage at San Vincenzo al Volturno.²¹ An examination of the chants for the feast of St Vincent and St Peter in Ben 35 may clarify the story of Ben 35's origin and function. In addition, the chants for these feasts reflect the historical and liturgical currents that affected the monasteries of southern Italy around Benevento in the late eleventh and early twelfth centuries. The historical context of Ben 35's destination will be discussed in detail in subsequent chapters.

ORIGIN

While the chants in the manuscript allow a fairly secure placement of the destination of the manuscript, the origin of Ben 35 is harder to determine. Regardless of the manuscript's origin, the scribes would have compiled the chants in the manuscript to reflect the liturgical practices of the manuscript's destination; hence the inclusion of the

¹⁷ *Beneventanum Troporum Corpus*, vol. XVI: *Tropes of the Proper of the Mass: Essays and Commentary*, Ed. John Boe and Alejandro Planchart, *Recent Researches in the Music of the Middle Ages and Early Renaissance* (Madison, Wisconsin: A-R Editions, Inc., 1992), pp. xlv, xvi.

¹⁸ Nardini, "The Saint Peter Connection and the Acquisition of a Roman Offertory in Bologna and Benevento," *Medieval Studies*, 72 (2010): 39-74. pp. 71-72.

¹⁹ *Ibid.*, 41.

²⁰ *Ibid.*, 72.

²¹ Nardini, *The Neo-Gregorian Chant in Beneventan Manuscripts*, Chpt 2.

tropes for St Vincent and the chants for St Peter.²² Beneventan scholar Virginia Brown undertook a major review of the manuscripts held at the Biblioteca Capitolare of Benevento in which she used paleographic and historical evidence to deduce the origin and destinations of these manuscripts. In this study, Brown placed Ben 35 in the category “Manuscripts of Undetermined Origin and/or Provenance.”²³ While it is not the purpose of this thesis to determine the location of origin of Ben 35, a brief discussion of the places where the manuscript may have been copied serves to contextualize Ben 35 in relation to the locations that contributed prominently to the history of chant manuscripts in Benevento as well as to the history of events in the region.

Virginia Brown eventually hypothesized that Ben 35 was copied at the most important monastery in Benevento, that of Santa Sofia.²⁴ Indeed, some historical accounts state that in the twelfth century San Pietro *extra muros* became a dependency of the monastery of San Nicola, which was in turn a dependency of Santa Sofia.²⁵ Moreover, Santa Sofia had its own scriptorium that was extremely productive in generating chant manuscripts especially in the twelfth century.²⁶

²² Nardini, *The Neo-Gregorian Chant in Beneventan Manuscripts*, Chpt 3.

²³ Brown, 687.

²⁴ Brown, 671; Mallet, *Les Manuscrits*, p. 81 n. 6. The monastery’s importance was due to its centrality as the official church of the Beneventan Lombard princes.

²⁵ *Beneventanum Troporum Corpus* XVI, p. xlv.

²⁶ *Ibid.*, 71-72 n. 6; 82 n. 8; Nardini, *The Neo-Gregorian Chants in Beneventan Manuscripts*, Chpt. 2.



Figure 2: The Church of Santa Sofia at Benevento in the first decade of the twentieth century.²⁷

Ben 35 was likely copied at Santa Sofia, however, according to scribal practice the content of the manuscript would reflect the place of destination and not the place of origin.²⁸ Thus, although Ben 35 contains a Mass for the Feast of the Holy Twelve Brothers, patrons whose cult was promoted by the monastery of Santa Sofia, the absence of the Feast of St Mercurius (November 25) in Ben 35 indicates that the manuscript was not copied for this monastery but for another one. The relics of St Mercurius had been translated to Santa Sofia by Arichis II, Duke of Benevento, in 768, and other Beneventan manuscripts provide evidence that the cult of St Mercurius was very well established, as

²⁷ Meomartini, 93.

²⁸ Nardini, *The Neo-Gregorian Chant in Beneventan Manuscripts*, Chpt 3.

the saint had, besides a Mass for the feast day itself, a Vigil Mass, an Octave Mass, and two other Masses in August—one for the translation of the relics and one for the dedication of the church of Santa Sofia.²⁹ However, there is no evidence of chants attached to the Feasts of St Mercurius that predate the twelfth century,³⁰ so the absence of chants for St Mercurius in Ben 35 is not so unusual. If such chants did exist, they may have been originally part of a manuscript, now lost or dismembered, that contained only Old Beneventan chant, or perhaps the formulary from the common of martyrs was used for the Feast of St Mercurius in the liturgy. Perhaps this feast is missing because a Gregorian Mass had not been composed for it yet, leaving the Old Beneventan chant as the only alternative. It may have been a scribal policy at this time to omit feasts of local saints without a wide international following and without properly Gregorian chants. Nevertheless, it would seem that if Ben 35 had been destined for Santa Sofia, it would contain at least an incipit for the Feast of St Mercurius.

As will be discussed, the importance given to the Feast of St Peter in Ben 35 reflects the historical context of the manuscript's creation. It may thus be tempting to locate the origin of Ben 35 at the Cathedral of Benevento. Indeed, the presence of extensive material for the feast of St Peter, whose successor was the Roman Pontiff, would not be surprising in a manuscript copied at the Cathedral of Benevento: in the 800s, the political power of the Cathedral of Benevento began to wax in comparison to the secular power of the Lombard princes of Benevento, culminating in the decree by Pope John XIII in 969 that declared Benevento the seat of an archbishopric.³² This cemented relationships between Benevento, particularly its chancery and Cathedral, and

²⁹ Kelly, *The Beneventan Chant*, 12, 72.

³⁰ Ibid.

³² Belting, 159-164; Kelly, *The Beneventan Chant*, 29.

the Papacy. However, although it would later have a scriptorium, the Cathedral probably did not have one at the time of the copying of Ben 35.³⁴

Although the monastery of San Vincenzo al Volturno was not the place of origin of Ben 35, San Pietro had been a dependency of San Vincenzo since the ninth century³⁵ and its library had been supplied by the scriptorium of San Vincenzo al Volturno, which highlights a literary connection between the two monasteries. Ben 35 might include chants from other manuscripts that had been copied in the scriptorium of San Vincenzo, but a dearth of source evidence precludes any conclusive claims in this regard. Moreover, according to some historians, the question of the separation of San Pietro *extra muros* from San Vincenzo al Volturno is not a historical event beyond contradiction. For example, Carmelo Lepore discusses the history of San Pietro *extra muros* and questions Cardinal Stefano Borgia's eighteenth century reconstruction³⁶ of the separation of the monastery from San Vincenzo al Volturno and its subsequent submission to the jurisdiction of San Nicola in Benevento:

Nella prima metà del secolo XI, secondo Borgia, il monastero sarebbe stato abbandonato (chissà perché!) dalle monache; ma poi improvvisamente si sarebbe ripopolato, affrancandosi dalla giurisdizione vulturinese; e altrettanto improvvisamente sarebbe passato alle dipendenze d'un fantomatico monastero beneventano di S. Nicola, ubicato sul monte S. Felice. Ma tutto ciò, come si è chiarito altrove, è solo una mera *fictio*.³⁷

In the first half of the eleventh century, according to Borgia, the monastery [of San Pietro *extra muros*] was supposedly abandoned (who knows why!) by the nuns [living there]; but then all of a sudden it was repopulated, separating itself from Vulturinese jurisdiction; and just as suddenly it supposedly passed to the dependence of a mythical Beneventan monastery of St. Nicholas, located on the

³⁴ Brown, 671. The Cathedral scriptorium had declined and ceded to that of Santa Sofia by this time.

³⁵ The earliest verifiable date is August, 892, when a decree was written by the Abbot Maio of San Vincenzo al Volturno to Adalbert, the superior of San Pietro *extra muros* conferring imperial (Byzantine) protection on the monastery (Lepore, 131-132).

³⁶ First published in his work, *Memorie istoriche della pontificia città di Benevento dal secolo VIII. al secolo XVIII. divise in tre parti*, (Roma: Dalle stampe del Salomoni, 1764).

³⁷ Carmelo Lepore, "Monasticon Beneventanum: Insediamenti monastici di regola benedettina in Benevento," *Studi Beneventani* VI (1995): 25-168. p. 132.

Monte San Felice. But all this, as it has been clarified elsewhere, is only a mere fiction.

In the twelfth century San Pietro *extra muros* remained under the jurisdiction of San Vincenzo al Volturno; therefore, there is good reason to believe that many of the liturgical manuscripts and other literary items arriving at San Pietro *extra muros* would come from a scriptorium in its parent monastery. San Pietro *extra muros* possessed an extensive collection of liturgical manuscripts; it had sixty-nine codices by the end of the thirteenth century.³⁸ Some of these have survived to the present, specifically, as posited by Lepore, British Library Additional 5463 (an eighth-century Evangeliary), Biblioteca comunale, Macerata 378 (a Pontifical), Vatican Lat. 9820 (an Exultet Roll), and Ben 9, a ninth-century codex containing the *Expositio in Apocalypsin* (commentary on the Apocalypse) of Ambrosius Autpert.³⁹ Of these, the Evangeliary and *Expositio in Apocalypsin* were copied at San Vincenzo al Volturno.⁴⁰ One particular document, the *Codex Beneventanus*, may specifically connect San Vincenzo al Volturno to San Pietro *extra muros*, although Richard Hodges prescribes a word of caution in this regard as he describes the *Codex*:

The *Codex Beneventanus* is a sumptuously ornamented eighth-century manuscript now kept in the British Museum. Much of it is undoubtedly the work of a Beneventan scribe, but many aspects of it are also strikingly late Roman in style. Its elegantly painted canon tables have been ascribed to San Vincenzo because the author, a monk named Lupus, dedicates it to his abbot, Ato. In a verse on folio 76 of the *Codex* a reference is made to the monastery of San Pietro at Benevento, a dependency of San Vincenzo. Several historians believe the book may have been made in the scriptorium at San Vincenzo when Ato was abbot between 739 and 760. If so, it reflects a rich classical tradition of book illumination. Caution must prevail at present. We need to know much more about San Vincenzo in the mid-

³⁸ Lepore, 35.

³⁹ Ibid.

⁴⁰ *Beneventanum Troporum Corpus*, XVI, p. xlv.

eighth century before we can attribute this grand work of art with certainty to what, at this time, was an apparently minor monastery.⁴¹

Hodges does not specify whether the monastery of San Pietro is the one inside the walls of Benevento or the monastery *extra muros*. Nevertheless, the *Codex* represents a documentary connection between San Vincenzo al Volturno and Beneventan scribes in Beneventan monasteries.

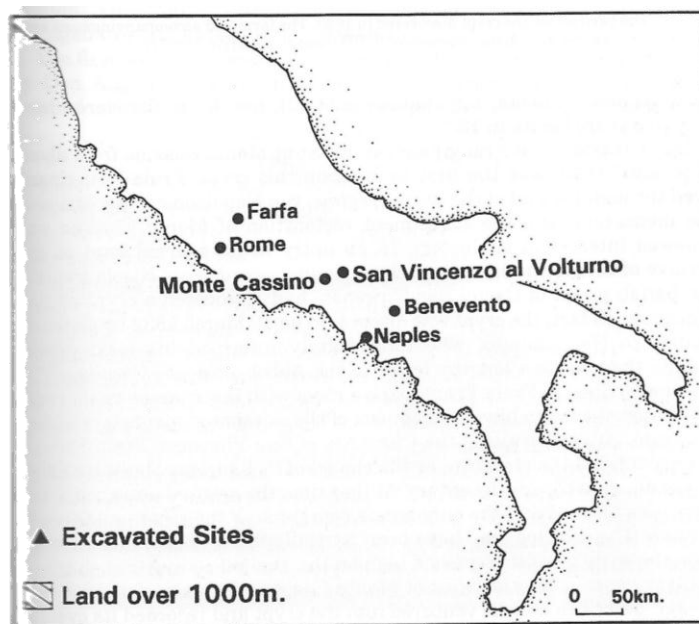


Illustration 1: Map of Southern Italy with major monasteries and cities⁴²

All speculation regarding scriptoria and destination or origin of manuscripts aside, the history of liturgical and political shifts and alliances involving San Pietro *extra muros* also involved the Cathedral of Benevento, San Vincenzo al Volturno, Santa Sofia, and

⁴¹ Richard Hodges, *Light in the Dark Ages: The Rise and Fall of San Vincenzo al Volturno* (Ithaca, New York: Cornell University Press, 1997), pp. 27, 29. It seems a bit odd that Hodges would dub San Vincenzo al Volturno an “apparently minor monastery” in the eighth century, since at this time the large and richly decorated church, extensive property, and a well-established monastic community at San Vincenzo that Hodges describes in his book would indicate otherwise.

⁴² *Ibid.*, 3.

other important monasteries of Southern Italy such as Montecassino. Montecassino's influence was felt throughout the region and remains recorded in liturgical manuscripts containing chants comparable to those contained in Ben 35. The political shifts in southern Italy at this time are reflected in the musical characteristics of the chants in Ben 35. The historical context of Ben 35 sheds light on the processes of chant transmission in Southern Italy in the early twelfth century, and may explain whether there was a certain logic in the decidedly unusual compilation of chants in Ben 35.

NOTATION OF BEN 35

The notation of Ben 35 determines the date of compilation of the manuscript. Since the manuscript features clef symbols, in many cases both F and C clefs, and differently colored lines distinguishing the two (red for F, yellow for C), the manuscript was made after the adoption of the theories of Guido of Arezzo in the eleventh century.⁴³ Thus the manuscript dates from the period between the eleventh and twelfth centuries. The chants in Ben 35 were compiled by at least two different scribes: the first scribe, whose writing was generally much less precise than that of the second scribe, wrote the text and the music for the first 82 folios of the manuscript, at which point a second scribe alternated with the first one until folio 96; after this the second scribe completed the notation until the end of the manuscript.⁴⁴ Thus, of the chants that connect Ben 35 to San Pietro *extra muros* and San Vincenzo al Volturno, namely, the chants for the feasts of St Vincent and Sts Peter and Paul, the former would have been compiled by the first scribe, and the latter by the second scribe.

The main difference between the two scribes seems to be confined to their ability to notate precisely. Nevertheless, one important notational difference between the writing of each scribe involves the use of the quilisma, utilized by the first scribe but not at all by

⁴³ Nardini, *Neo-Gregorian Chants in Beneventan Manuscripts*, Chpt 3.

⁴⁴ *Paleographie Musicale* XXI, 346-348.

the second.⁴⁵ The use of the quilisma in the chants of Ben 35 can be explored to find out whether this device represented a continuation of a local practice, since the quilisma for the most part disappeared from Beneventan manuscripts by the twelfth century.⁴⁶ Overall, the two scribes seemed to be united by a common goal: the compilation of chants in a liturgical manuscript that would reflect local practices while simultaneously remaining in line with the reforms of the Papacy that had led to the ascendancy of Gregorian chant and the eventual eclipse of non-Gregorian chant repertoires.

STYLISTIC AMALGAMATION

Despite the fact that Ben 35 is a manuscript designed to transmit Gregorian chant which by the twelfth century had replaced Old Beneventan chant and other local chants as the preferred style to be used by the universal church, Ben 35 represents a combination of many different styles of chant. Indeed the manuscript has been described by Alejandro Planchart and John Boe as a “conflationary source”⁴⁷ in which a scribe or scribes exhibited a “collector’s instinct”⁴⁸ by including chants whose origins vary widely: Roman, Beneventan, Cassinese, and Frankish. Stylistically, Benevento 35 includes chants in Old Beneventan,⁴⁹ neo-Gregorian,⁵⁰ and Gregorian styles with traces of Old Roman, Ambrosian, and Byzantine styles.⁵¹ Nardini points out that, above all, the chants in Ben 35 are very diverse in origin and style.⁵²

⁴⁵ *Paleographie Musicale*, XXI.

⁴⁶ John Boe, “A New Source for Old Beneventan Chant: The Santa Sophia Maundy in MS Ottoboni lat. 145,” *Acta Musicologica* 52.2 (1980): 122-133. pp. 124-125.

⁴⁷ *Beneventanum Troporum Corpus*, Vol XVI, p. xxi.

⁴⁸ *Ibid.*, xlv.

⁴⁹ See Thomas Forrest Kelly, *The Beneventan Chant*, for a list and discussion of these.

⁵⁰ See Luisa Nardini, *Neo-Gregorian Chants in Beneventan Manuscripts*, for a discussion of these. Neo-Gregorian is a term used to describe chant repertoire composed after the transmission of chant from Rome to Carolingian lands. Neo-Gregorian chants are Gregorian-style chants that retain features of local chant styles. When discussed in this report, Neo-Gregorian chant is understood as that of southern Italy.

⁵¹ *Ibid.*, Chpt 1.

⁵² *Ibid.*, Chpt 3.

Boe, Planchart, Nardini, and Kelly have discussed the stylistic features of the diverse repertoires of chant represented in Beneventan manuscripts extensively. In the following overview, therefore, I will rely heavily on the work of these scholars in identifying and describing these styles of chants. My purpose in doing so is to show how these repertoires and styles are specifically reflected in the particular manuscript Ben 35 in order to determine to what extent stylistic diversity in this manuscript reflects the liturgical, political, and geographical context of its compilation.

To begin with, Ben 35 transmits several Old Beneventan chants besides the chants on the flyleaf folios 202r-202v which were taken from a different, wholly Old Beneventan chant manuscript. Ben 35 transmits the following Old Beneventan chants in folios 1-201:

Feast	Chant	Folio
Purification of the Virgin	Antiphon: <i>Lumen ad revelationem</i>	f. 15v
Palm Sunday	Responsory: <i>Ante sex dies pasche</i>	f. 55r
Maundy Thursday <i>Mandatum</i> ⁵³	Antiphon: <i>Cum recubisset</i> Antiphon: <i>Dominus Ihesus</i> Responsory <i>Lavi pedes</i>	f. 62v f. 62v f. 63r
Good Friday	First Mass of the Presanctified antiphon: <i>Adoramus</i> First Mass of the Presanctified antiphon: <i>Crucem</i> First Mass of the Presanctified antiphon: <i>Laudamus</i> Second Mass of the Presanctified antiphon: <i>Omnes gentes</i>	f. 65v f. 65v f. 65v f. 65v
Holy Saturday Vigil	Antiphon: <i>Ad vesperum</i> Antiphon: <i>Omnes sitientes</i> <i>Si quis catechumenus</i> Alleluia verse: <i>Resurrexit/Laudate</i> Offertory: <i>Qui in Christo</i> Communion: <i>Ymnum canite</i>	f. 66v f. 67v f. 67v f. 68v f. 68r f. 68r
Rogation Antiphons	<i>In tribulationibus</i> <i>Peccavimus Domine</i> <i>Respice cuncta</i> <i>Gemitus noster</i>	f. 89v f. 92r f. 91v-92r f. 90r
Vigil of Pentecost	Antiphon: <i>Ipse super</i>	f. 110v
Ordinary	<i>Sanctus</i>	f. 195v

Table 1: Old Beneventan Chants in Ben 35⁵⁴

The Old Beneventan chants were used in the Lombard region since the seventh century.⁵⁵

Although Old Beneventan chants coexisted for several centuries in southern Italy with other styles of chant, by the twelfth century Gregorian chant had superseded Old

⁵³ The *mandatum* ceremony refers to the Maundy Thursday rite of the washing of the feet.

⁵⁴ Kelly, "Appendix 1: The Beneventan Repertory," In: *The Beneventan Chant*, 250-258.

⁵⁵ Kelly, *The Beneventan Chant*, 11.

Beneventan chant in the region.⁵⁶ Since the Maundy Thursday Old Beneventan chants in Ben 35 are connected to an “occasional ceremony” without a universal liturgical prescription, the *mandatum*, they were preserved for a longer time and thus made their way into this twelfth-century manuscript.⁵⁷ A large number of the Old Beneventan chants that survive come from Holy Week because the formularies for these days included a large number of antiphons, a genre that Kelly has described as destined “for functions on the fringe of the liturgy,”⁵⁸ therefore allowing more stylistic and compilational flexibility. Kelly points out that many of the Old Beneventan “antiphons” might actually have been used as communions or other genres of chant in the now lost Old Beneventan liturgy, but that were transmitted as antiphons and included in Gregorian manuscripts by scribes who wished to preserve the older chants.⁵⁹ Moreover, the great importance of the Holy Week rites may have justified the inclusion in manuscripts of a large variety of chants for these days.

Like the chants for the *mandatum* ceremony, the rogation antiphons are examples of “occasional” chants.⁶⁰ Although rogation antiphons exist in Gregorian chant, the fact that these antiphons were used as prayers of petition might indicate that there was more maintenance of local style as representative of a local voice of prayer on these special days that were set aside for petitions. Regardless of whether or not this constituted the reason for the preservation of these particular chants, in general Beneventan chant antiphons and responsories were maintained longer than Beneventan chant in other genres that were more likely to have Gregorian equivalents.⁶¹

⁵⁶ Kelly, *The Beneventan Chant*, 40.

⁵⁷ *Ibid.*, 55.

⁵⁸ *Ibid.*, 52.

⁵⁹ *Ibid.*, 40, 43-44, 52.

⁶⁰ *Ibid.*, 55.

⁶¹ *Ibid.*

The antiphons for Good Friday in Ben 35 represent what Kelly describes as the “second stage” in the disappearance of bilingual pieces in Greek and Latin associated with Beneventan chant, namely, the texts had been translated to Latin although the chants associated with the originally Greek text were retained.⁶² Originally, these antiphons were entitled *Proskynumen* (*Adoramus*), *Ton stauron* (*Crucem*), and *Enumen Se* (*Laudamus*)⁶³ These “Greek” pieces betray traces of Byzantine influence in Ben 35. Byzantine, Ambrosian, and Old Roman musical styles are retained to some extent in Ben 35, in that the melodies of local, newly-composed chants in the manuscript display stylistic affinities to these older chant styles.⁶⁴ Although the presence of these Old Beneventan pieces in Ben 35 may be the result of a natural process of retention attributable to their non-conflicting liturgical nature as described above, it is more likely that they were preserved in the manuscript as a means of retaining vestiges of an older, local tradition threatened with oblivion.⁶⁵

In addition to Gregorian chant and Old Beneventan chant, Ben 35 transmits the largest number of new, locally-composed “neo-Gregorian” chants in Beneventan manuscripts, which after the ninth century provided music for local or newer feasts.⁶⁶ These neo-Gregorian chants were used in addition to received, well-established and international Gregorian chants; they were composed in the musical style similar to that of Gregorian chant although they betray some elements of more ancient customs⁶⁷; and they include many texts that are not exclusively scriptural.⁶⁸ The musical function of neo-Gregorian chants in Southern Italy consisted in synthesizing older Italian chant styles

⁶² Kelly, *The Beneventan Chant*, 55.

⁶³ *Ibid.*, 251.

⁶⁴ Nardini, *Neo-Gregorian Chant in Beneventan Manuscripts*, Chpt. 1.

⁶⁵ Kelly, *The Beneventan Chant*, 25, 42-44.

⁶⁶ Nardini, *Neo-Gregorian Chant in Beneventan Manuscripts*, Chpt. 3.

⁶⁷ *Ibid.*, Chpt. 1.

⁶⁸ *Ibid.*

characterized by melodic ornamentation and Gregorian chant within a Gregorian liturgical context.⁶⁹ The repertoire of these chants expanded just at the time that Ben 35 was being compiled, and at the same time as the repertoire of tropes and sequences in Southern Italy was expanding.⁷⁰ As for the spiritual meaning of neo-Gregorian chants in the liturgical life of the region, neo-Gregorian chants can be compared to tropes and sequences, which provided religious commentary on the formularies of established feasts.⁷¹ The neo-Gregorian chants in Ben 35 for which there are no concordances in other manuscripts of the region are summarized in the following table:

⁶⁹ Nardini, *Neo-Gregorian Chant in Beneventan Manuscripts*, Chpt. 1.

⁷⁰ *Ibid.*, Chpt. 3.

⁷¹ *Ibid.*, Chpt. 1.

Table 2: Neo-Gregorian Chant Unica in Ben 35⁷²

Feast	Chant	Folio
January 13, Octave of the Epiphany	Verse: <i>Domine exaudi orationem</i>	f. 8r
January 20, Sts. Sebastian and Fabian	Alleluia <i>Tradiderunt corpora sua</i>	f. 11v
March 25, Annunciation	Introit: <i>Ingressus Gabriel archangelus</i> Tract: <i>Ave virgo Maria Dei tibi gratia</i> Off: <i>Ave spes nostra Dei genitrix</i> verse: <i>Beata mater incorrupta</i> verse: <i>Da olim quod legis figuram</i>	f. 23r f. 23v
July 6, Octave of the Apostles	Off: <i>Beatus es Simon Petre</i> verse: <i>Jesus dixit discipulis suis</i> Co: <i>Domine si tu es</i>	f. 133v-134r
July 28, Sts. Nazarius and Celsus	Alleluia <i>Sancte vir Dei libera nos</i>	f. 134r-135v
August 15, Assumption	Alleluia <i>Caelos penetrat</i>	f. 140v
August 29, Beheading of St. John the Baptist	Introit: <i>Iohannes autem cum audisset</i> Gradual: <i>Herodes enim tenuit / Propter Herodiadem</i> Off: <i>Misit rex spiculatorem</i> verse: <i>Puella saltanti</i> Co: <i>Ferrum pertransivit</i>	f. 144v-145r
September 8, Nativity of the Virgin Mary	Introit: <i>Salve sancta parens</i> Co: <i>Beata viscera Mariae</i>	f. 145v f. 147r
November 11, St. Martin	Verse: <i>Martinus semet spolians</i> verse: <i>Brachia nobelium lapidum</i>	f. 154r
Common of Saints: <i>In plurimorum martyrum</i>	Alleluia <i>Vindica Domine</i>	f. 167r

⁷² See Nardini, *Neo-Gregorian Chant in Beneventan Manuscripts*, Table 4.8.

Table 2 (continued)

Requiem Mass I	Introit: <i>Rogamus te Domine Deus noster</i> Gradual: <i>Qui Lazarum resuscitasti / Requiem eternam</i> Off: <i>Subvenute sancti</i> verse: <i>Suscipiat</i> Co: <i>Donet eis Dominus requiem</i>	f. 168r
Requiem Mass II	Off: <i>Requiem eternam</i> verse: <i>Hostias et preces</i> [Off: <i>Domine Iesu Christe</i>] Co: <i>Ego sum resurrectio et vita</i> Co: <i>Omne quod dat</i>	f. 169r
Requiem Mass III	Gradual: <i>Convertere animam / Quia eripuit animam</i>	f. 170r

The neo-Gregorian unica in Ben 35 show that the chants in this style were composed for feasts of saints who were both internationally venerated and also had a high degree of local importance or veneration.⁷⁴ The feasts for which neo-Gregorian chants in Ben 35 share a concordance with one other extant source exhibit this same trend:

⁷⁴ This is supported by Nardini's claim that most new compositions were for saints with international following (Nardini, *Neo-Gregorian Chant in Beneventan Manuscripts*, Chpt 4).

Feast	Chant	Concordance
Alleluia for Feasts After Pentecost	Alleluia <i>Ab occultis meis</i>	Vat 576
January 22, St. Vincent	Alleluia <i>Sancte Vincenti Levita</i>	Ben 34
May 13, Dedication of the Church	Tract: <i>Ad solemnitatem huius templi</i>	Ben 39
June 30, St. Paul the Apostle	Alleluia <i>O quam beatus es Dei...Paulus</i>	MC 318
September 8, Nativity of the Virgin Mary	Gradual: <i>Benedicta et venerabilis / Virgo Dei genitrix</i>	Ben 30
Requiem Mass I	Introit: <i>Rogamus te Domine Deus noster</i> Gradual: <i>Qui Lazarum resuscitasti / Requiem eternam</i>	MC 318
Requiem Mass II	Off: <i>Requiem eternam</i>	MC 318
Requiem Mass III	Introit: <i>Si enim credimus</i> verse: <i>Et sicut in Adam</i>	MC 318

Table 3: Neo-Gregorian Chants in Ben 35 with One Other Concordance⁷⁵

The neo-Gregorian chants show a connection between chants with different provenance: Montecassino, Northern Italy, Southern France,⁷⁶ Rome, and locally from Benevento.⁷⁷

Some of the neo-Gregorian chants in Ben 35 came directly from Rome after the diffusion of Gregorian chant. Nardini identifies the offertory *Beatus es* and the communion *Domine si tu es* for the Feast of St Peter, and the communion *Sint lumbi vestri* as examples of such chants:

The history of [these chants'] diffusion in medieval books and the analysis of the manuscript variants offers the opportunity to detect an uncommon case of direct

⁷⁵ See Nardini, *Neo-Gregorian Chant in Beneventan Manuscripts*, Table 4.8.

⁷⁶ Nardini, Chpt. 2. Most connections occurred with northern and central Italy and southwestern France.

⁷⁷ Ibid., Chpt 3.

transmission of Roman chants outside of Rome; in this case “direct transmission” refers to the exportation of Roman melodies without any form of Frankish intermediation...when the pieces traveled from place to place they underwent a process of textual and melodic reworking and liturgical recasting.⁷⁸

Like the neo-Gregorian chants, the “regular” Gregorian chants in Ben 35 represent chants whose diffusion extended over widely divergent areas, because in the Middle Ages there was a constant communication and exchange between different areas of the Christian world, especially fostered by ties between large cities and between large monastic institutions.⁷⁹

Ultimately, the confluence of a multiplicity of musical styles and chants from many different areas was a feature of many Beneventan chant manuscripts of this time period; thus another twelfth-century Beneventan chant book known as the *Missale Ragusinum* (Oxford, Bodleian Library, Canon. Liturg. 342) from Dubrovnik, Croatia, displays the same type of confluence and indeed shares most of the same chants as Ben 35.⁸⁰ However, Ben 35 displays certain anomalous features when compared to other Beneventan manuscripts, such as the inclusion of a larger than usual number of Ordinary Mass chants.⁸¹ Nevertheless, considering that everything in these manuscripts was compiled with the understanding that the chants were to be used in the Mass, manuscripts such as Ben 35 cannot be simply an indiscriminately inclusive and rather illogically organized collection of chants: even though some of the chants in Ben 35 were perhaps compiled in an effort to salvage local traditions in an age of increasing musical exchange and liturgical reform. The chants were compiled for liturgical use and therefore served a specific function of sung prayer that reflected the practices of a particular monastic community at this time. The answer to the question about what the use of different styles

⁷⁸ Nardini, “Roman Intruders in Non-Roman Chant Manuscripts,” *Acta Musicologica* 82.1 (2010): p. 2.

⁷⁹ Nardini, *Neo-Gregorian Chant in Beneventan Manuscripts*, Chpt. 2.

⁸⁰ Richard Gyug, *Missale Ragusinum: The Missal of Dubrovnik* (Toronto: Pontifical Institute of Medieval Studies, 1990): 3-29.

⁸¹ *Beneventanum Troporum Corpus*, XIX, p. xxx.

of chant could have meant to a particular community in a liturgical context, and why such an amalgamation exists in Ben 35 to a greater extent than in the other Beneventan manuscripts, can be determined by considering the historical context surrounding the manuscript's creation.

Chapter 3: Historical and Liturgical Context

INTRODUCTION

In the early twelfth century, when Ben 35 was compiled, the liturgy of Southern Italy was in a state of transition especially in monastic contexts. Indeed it had been so since the mid-eleventh century with an intense wave of monastic reform initiated by Pope Nicholas II and Abbot Desiderius of Montecassino in 1059; this reform sought especially to turn monasticism in Southern Italy away from Byzantine customs and to strengthen the authority of the Papacy.⁸² The liturgical transition away from local and Byzantine customs towards standardized Roman liturgical practices was initiated by a political shift, namely, the Norman invasion and the decline of the Lombard and Byzantine rulership of Benevento, and by a theological shift towards a standardization of religious customs rooted in Rome under the Papacy after the religious schism between Rome and Byzantium.

In his monograph *Il monachesimo altomedievale: Tipologie, forme e strutture organizzative sul territorio del 'Samnium' Molisano*, Francesco Bozza connects the liturgical and political shifts of the eleventh century, in particular those that involved the differences between Rome and Byzantium, in Southern Italy in the context of monasticism. By pointing out that medieval southern Italy was a “crossroads for the encounters and clashes between different cultures...,”⁸³ Bozza claims that these encounters, especially between Eastern and Western liturgical practices and forms of monasticism, led to large-scale political and liturgical shifts in the region.

⁸² Francesco Bozza, “Cum Graecanicu Ritu Uterentur: Riti e liturgie del Molise altomedioevale,” in: Bozza, *Studi per una storia del Molise*, Biblioteca Provinciale di Campobasso, 10-11; Bozza, “Il monachesimo altomedievale: Tipologie, forme e strutture organizzative sul territorio del 'Samnium' Molisano,” in: Bozza, *Studi per una storia del Molise*, Biblioteca Provinciale di Campobasso, 4.

⁸³ Ibid., 4-5: “crocevia per gli incontri-scontri tra culture diverse che fu il mezzogiorno altomedievale.”

Indeed, a very important episode related directly to the history of liturgical chant in the region seems to support this claim. Pope Stephen IX's⁸⁴ decree of suppression of Beneventan chant in Montecassino in 1057, to which Thomas Forrest Kelly attributes the eventual disappearance of Beneventan chant in the region,⁸⁵ indicates that the chants of Southern Italy in the eleventh century were directly influenced by the liturgical and political shifts in the region. It also shows that the conflict between East and West in Southern Italy focused particularly on the monastic institutions of the region. Bozza's assertion that Southern Italy in the eleventh century was a "frontier zone," a concept elaborated by Giovanni Vitolo in the chapter "Il Mezzogiorno come area di frontiera,"⁸⁶ can help explain the context of creation of Ben 35 and lend insight into the chants contained therein. If the monasteries of Southern Italy were positioned at a liturgical and political frontier in the eleventh and twelfth centuries, the manuscript Ben 35, written in this period for use in a monastery, mirrors the liturgical and political situation in a frontier area, and reflects the liturgical and political shifts through its chants.

SOUTHERN ITALY IN THE LATE MIDDLE AGES: LIMINALITY AND THE DOCUMENTARY RITUALIZATION OF HISTORICAL TRANSITION

The description of medieval southern Italy in terms of "crossroads," "frontiers," clashes, and battles for political and liturgical authority allow certain parallels to be drawn between societal transition in southern Italy and more general, recent theories on societal transition drawn from anthropological and historical studies. Recent scholarship

⁸⁴ When referring to Pope Stephen X, Bozza is actually referring to the Pope more commonly known as Pope Stephen IX. This is because Pope Stephen II, elected in 752, was elected a Pope and died only three days later, before his consecration. "Earlier writers do not appear to have included him in the list of the Popes; but, in accordance with the long standing practice of the Roman Church, he is now generally counted among them. This divergent practice has introduced confusion into the way of counting the Popes Stephen." Thus, Pope Stephen the X here is actually Pope Stephen IX. P.J. Mullins, "Stephen II, Pope," *The New Catholic Encyclopedia*, Vol. 13 (Detroit: Thomson and Gale, and Washington, D.C: The Catholic University of America, 2003): p. 515.

⁸⁵ Kelly, *The Beneventan Chant*, 18, 24.

⁸⁶ Giovanni Vitolo, "Il Mezzogiorno come area di frontiera," in: *Pellegrinaggi e itinerari dei santi nel Mezzogiorno medievale* (Napoli: Liguori, 1999): 11.

regarding medieval society and medieval music has deepened this method of inquiry. For example, Susan Boynton connects liturgical music in the Middle Ages, specifically within monastic contexts, to medieval understandings of tumultuous historical events. In her book *Shaping a Monastic Identity: Liturgy and History at the Imperial Abbey of Farfa, 1000-1125*,⁸⁷ Boynton connects the specific form of liturgical rituals took at the Abbey of Farfa to the societal meanings that these rituals held for the community of Farfa. Similarly, in the book *Representing History 900-1300: Art, Music History*,⁸⁸ Boynton's chapter, entitled "Writing History with Liturgy," shows how

The liturgy formed the broader context in which constructs of history were engendered, perceived, and recorded. Liturgical declamation created an image of a religious community in the historical imagination, whether in the collective consciousness or in the mind of an individual.⁸⁹

Thus a religious community such as the one for whom Ben 35 was created would have perceived the specific form that the liturgy took as a reflection of their place within a particular historical and ecclesiastical context. The choice made by the compilers of Ben 35 to incorporate a diversity of chants reflected their desire to portray the "frontier" diversity of the community for which Ben 35 was destined, and it also served to define, anchor, or "locate" that community within shifting political and liturgical contexts. In the Introduction to *Representing History 900-1300*, Gabrielle M. Spiegel comments on Boynton's claims:

We find moments of rupture and crisis at the origins of the preoccupation with representing history...ruptures that a liturgical conception of time, with its capacity to insert events into immemorial practices ceaselessly recalled and recycled, could repair by creating, as Boynton wonderfully calls it, a "seductive fantasy of historical continuity" and coherence.

⁸⁷ Susan Boynton, *Shaping a Monastic Identity: Liturgy and History at the Imperial Abbey of Farfa, 1000-1125* (Ithaca, NY: Cornell University Press, 2006).

⁸⁸ Robert A. Maxwell, Ed. *Representing History 900-1300: Art, Music, History* (College Station, PA: Penn State Press, 2010).

⁸⁹ Boynton, "Writing History with Liturgy," in: *Representing History 900-1300: Art, Music, History* (College Station, PA: Penn State Press, 2010): 187-200. p. 192.

Medieval southern Italy can be considered a frontier zone both geographically and historically: geographically, as located between Eastern and Western empires, and historically because the twelfth century represented a time of crisis that forced a separation between these two cultural worlds.

The ideas of community, crisis, separation, and the desire to define communal identity bear affinity with Victor Turner's concept of liminality. According to Turner, liminality was an intermediate stage following a societal rupture but prior to a societal reconfiguration, when "openness" characterized communal relationships.⁹⁰ Although Victor Turner developed the theory of "liminal entities" in the context of anthropology in the late 1960's, his definition of liminality and the description of its manifestation correlates to the view of Southern Italian monasteries in the eleventh century as frontier zones between East and West and provides a lens through which to view the cultural products of these zones. As Turner states,

Liminal entities are neither here nor there; they are betwixt and between the positions assigned and arrayed by law, custom, convention, and ceremonial. As such; [sic] their ambiguous and indeterminate attributes are expressed by a rich variety of symbols in the many societies that ritualize social and cultural transitions.⁹¹

By the eleventh and twelfth centuries, the "great" monasteries of the region and the smaller monastery of San Pietro *extra muros* all exhibit characteristics belonging to liminal entities. Indeed monasticism itself and the liturgical practices of Southern Italy at this time were at a crossroads in the changing liturgical and political climate of the late Middle Ages. At the microscopic level, the manuscript Ben 35 and the musical characteristics of some of the chants it contains that are particularly local and/or unique to

⁹⁰ Turner, Victor. "Liminality and Communitas." In: *The Ritual Process: Structure and Anti-Structure*. Chicago: Aldine Publishing, 1969. pp. 94-113, 125-130. Abridged. Quoted in: *A Reader in the Anthropology of Religion*. Michael Lambek, Ed. Malden, Massachusetts: Blackwell Publishing Ltd., 2002. p. 359.

⁹¹ Ibid.

the manuscript likewise reflect this liminal state of being. The “openness” that characterizes a liminal social structure might be mirrored in Ben 35’s large variety of different chants reflecting various styles and origins. It might explain the compiler’s oft-cited “collecting tendencies.”

That medieval Southern Italy was a “society that ritualized social and cultural transitions” is evidenced by the nature of the written documents that survive from the era: decrees and charters; historical chronicles and necrologies; and monastic rules, sacramentaries, chant manuscripts, and other types of rubrics governing religious life or liturgical practice. Mario Costambeys explains an important function served by written documents, specifically in Lombard Italy:

On the other hand, there may have been reasons for writing documents other than a relatively narrow concern for legal validity. Just as much as preserving written records, producing them was a necessary element in the construction of memory, and such memories were useful not only as guarantees of property or other rights. In short, documents were produced in order that they be preserved: not only so that they might be brought forward when property rights were challenged, but as blocks of past history with which identities could be built in the present.⁹²

Thus, in addition to functioning as legal or instructive documents, all these documents were created in order to preserve the memory of a certain history, place, or practice, sometimes to ensure their continuation. This memory-preserving function is especially evident when these documents are viewed retrospectively nearly a millennium later. The medieval creators of these documents knew this to be the case; they held the preservation of memory through writing as necessary and almost sacred, as Charles Hilken points out in his study *Memory and Community in Medieval Southern Italy: the History, Chapter Book, and Necrology of Santa Maria del Gualdo Mazzocca*.⁹³ Thus these documents can

⁹² Marios Costambeys, *Power and Patronage in Early Medieval Italy: Local Society, Italian Politics and the Abbey of Farfa, c. 700-900*, In: *Studies in Medieval Life and Thought*, fourth series, Rosamond McKitterick, general editor (Cambridge University Press, 2007): 30.

⁹³ Hilken, Charles. *Memory and Community in Medieval Southern Italy: the History, Chapter Book, and Necrology of Santa Maria del Gualdo Mazzocca*. Toronto: Pontifical Institute of Mediaeval Studies, 2008.

be considered products, initiators, or chronicles of social and cultural transitions that were quasi-ritualized when recorded, by virtue of the record's function as a preserver of memory. The preservation of memory in turn served as a guard against liminality and oblivion. While overtly serving as affirmations or records of intransigent events and practices in a given time and place, or prescribing a certain *modus operandi*, these documents covertly served as a gauge for social and cultural transition.⁹⁴

Although Costambeys refers specifically to documents containing negotiations of property, liturgical manuscripts containing chant served the same memory-preserving function. This is especially evident in the case of chant manuscripts in the Beneventan region, where both Gregorian and Beneventan chant were first preserved in notated form in manuscripts only after the former began to supersede the latter.⁹⁵ As a chant manuscript and document of the era, Ben 35 may be viewed as a gauge of social and cultural transition, ritualizing transition in liturgical and musical practice. It is a document that functioned to assert a certain *modus operandi* in the context of the daily prayer of the monastic community in order to ensure continuity of tradition in view of changing circumstances. The “conflationary” nature of Ben 35 witnesses its “ambiguous and indeterminate attributes...expressed by a rich variety of symbols,” in the words of Turner,⁹⁶ discernable in the chants themselves, which contained a multiplicity of different styles and origins. A brief overview of the documents that ritualized cultural transition in Southern Italy on a political level, specifically with regards to the monastery of San

⁹⁴ Charters, historical accounts, and other historiographical documents continued to play an important role in the creation of the history and memory of places in the Beneventan region even after the medieval period. For a detailed discussion of the importance of both medieval and subsequent historiographical accounts specifically with regard to the Beneventan area and its surrounding monasteries, and a summary of the historical and scholarly research up to date, see Nardini, *Neo-Gregorian Chant in Beneventan Manuscripts*, Chpt 1.

⁹⁵ “The written history of Beneventan chant begins so shortly before its suppression that, were the history of events only slightly rearranged, we might not even have suspected its existence.” (Kelly, *The Beneventan Chant*, p. 40).

⁹⁶ See citation in footnote 90.

Pietro *extra muros* and the “great” monasteries such as San Vincenzo al Volturno, Santa Sofia, and Montecassino, provides a macroscopic view of the historical circumstances that influenced the compilation of the chants in Ben 35. The manuscript as a whole can be better understood through an analysis of the chants in Ben 35 for the feasts of St Vincent and St Peter, saints tied to the devotions of the monasteries that constitute the location of Ben 35 in twelfth century southern Italy.

POLITICAL TRANSITION IN SOUTHERN ITALY: CONTEXT OF CREATION OF BEN 35

Decrees and charters in southern Italy document political transition and serve as records of the extent of the territory and influence of monastic institutions. Decrees and charters, especially from high authorities such as Popes, kings, princes, and emperors accompanied the transfers of property or allegiance in the Middle Ages. Thus in the tenth century, when Santa Sofia engaged in a legal battle for its independence from Montecassino, “both monasteries continued to accumulate documents—documents that reflect contemporary politics as much as they prove ecclesiastical possession.”⁹⁷ Similarly, and more applicable to the history of Ben 35, a diploma of March 24, 787 was reportedly written by Charlemagne that conferred San Pietro *extra muros* to the jurisdiction of San Vincenzo al Volturno; in August, 892, a decree from the Byzantine *protospatario* to the Abbott Maio of San Vincenzo al Volturno and to Adalbert, the superior of San Pietro *extra muros*, conferred imperial (Byzantine) protection on the monastery.⁹⁸ If Ben 35 was written to reflect the musical style in use at San Pietro *extra muros*, it comes as no surprise that a number of the locally-composed chants retain characteristics of Byzantine chant reflecting the Byzantine political influence on the area.

One may argue that San Pietro *extra muros* represented a liminal entity geographically, as it was a monastery outside the walls of Benevento literally on the

⁹⁷ Kelly, *The Beneventan Chant*, 35.

⁹⁸ Lepore, 131-132.

border of the city and therefore able to maintain a degree of detachment from the other monastic institutions within the city itself. However, from its earliest days, San Pietro *extra muros* occupied a very important and central place in the life and history of Benevento. In the seventh century, the Lombard ruler of Benevento, Duke Romuald, married the pious Theodorata, who hastened the Lombard's conversion to Christianity and who, As Nardini points out, "collaborated with St Barbatus for the conversion of Lombards from Arianism to orthodoxy and was also the founder of the monastery of St Peter outside the walls, the oldest monastic foundation of the city of Benevento. The monastery was provided with a magnificent church that Paul the Deacon defined as a basilica."⁹⁹ Geographically, San Pietro was close to the spiritual center of the city, being located only about a kilometer or so away from the Cathedral.¹⁰⁰

If written decrees served as ritualized markers of cultural transition in medieval Southern Italy, in the Middle Ages San Pietro *extra muros* did have a particular and important "position assigned and arrayed by law, custom, convention, and ceremonial," as described by Turner: it was a monastery with a venerable and royal pedigree, a protectorate of the larger monastery San Vincenzo al Volturno, and under the political protection of Byzantium. Given the location of San Pietro *extra muros* in terms of its inter-monastic and political ties in the context of twelfth century Benevento and the fact that San Pietro *extra muros* "played a significant role for the composition and diffusion of neo-Gregorian chant,"¹⁰¹ the context of the monastery affected the types of newly-composed chants that were used in the monastery. As will be discussed later, this is displayed by the locally-composed chants for the feasts that connect Ben 35 to its

⁹⁹ Nardini, *Neo-Gregorian Chants in Beneventan Manuscripts*, Chpt. 1.

¹⁰⁰ San Pietro *extra muros* was just outside the city, close to the Ponte Leproso, which is about a kilometer away from the Cathedral. For a description of the location of S. Pietro *extra muros*, see: Meomartini, *I monumenti e le opere d'arte della città di Benevento: lavoro storico, artistico, critico* (L. de Martini e figlio, 1889): 359.

¹⁰¹ Nardini, *Neo-Gregorian Chant in Beneventan Manuscripts*, Chpt. 1.

location, particularly the chants for the feasts of St Peter and St Vincent, and might indicate how considerations of location actually effected a connection between the chants for these feasts.

By the eleventh and twelfth centuries, the political positions and allegiances of San Pietro and many other local monasteries that had been defined by decree and charter were thrown into a state of flux. San Pietro *extra muros* itself was the site of several major political and liturgical events during this period that hastened the monastery's status as a liminal entity. As Lepore explains:

Situato in posizione strategica presso la Via Appia, spesso il monastero fu teatro di importanti avvenimenti: il placito contro Adalberto abate di S. Lupo, celebrato nell'Aprile 1022 dal giudice Alderico e dai vescovi Leone di Vercelli ed Enrico di Parma, a ciò esurrec dall'Imperatore Enrico II; il concilio tenuto nella sua chiesa da papa Niccolò II nell'Agosto 1059; l'occupazione normanna del 1138, quando Ruggero II vi si accampò con le sue truppe; l'assalto delle soldatesche angioine nel 1266, dopo la vittoria su Manfredi di Svevia. E nella sua chiesa, intorno al 1047, sostò il giovane Dauferio (futuro Vittore III), quando, deciso ad abbracciare la vita monastica pur contro la volontà dei parenti, fuggì dalla casa materna accompagnato dal Monaco Giaquinto.¹⁰²

Situated in a strategic position near the Appian Way, often the monastery [of San Pietro *extra muros*] was the site of important happenings: the trial against Adalbert, abbot of S. Lupo, overseen here in April 1022 by the judge Alderic and by the bishops Leo of Vercelli and Henry of Parma, delegated to the task by Emperor Henry II; the council held in its [the monastery's] church by Pope Nicholas II in August 1059; the Norman occupation in 1138, when Roger II camped here with his troops; the assault of the soldiers of Anjou in 1266, after the victory over Manfred of Swabia. And in its church, around 1047, the young Dauferius (future Victor III) stayed when, having decided to embrace the monastic life even against the will of his parents, he escaped his maternal home accompanied by the monk Giaquinto.

The Council of Benevento held at San Pietro *extra muros* in 1059 followed the Council of Melfi in August of the same year, when the Norman Count Robert Guiscard pledged fealty to the Pope Nicholas II and in return gained control of huge territories in Sicily, Apulia, and Calabria; this helped Robert Guiscard achieve his task of conquering all of

¹⁰² Lepore, 132-133.

Southern Italy, effectively replacing Byzantine rule in southern Italy with that of the Normans.¹⁰³ At the Council of Benevento, Guiscard likewise offered his help to Pope Nicholas II, promising to help carry out the pontiff's policies of church reform, which included standardizing the process of papal succession and eliminating simony and married clergy.¹⁰⁴ The monastery of San Pietro *extra muros* found itself in a liminal position by virtue of the fact that between 1000 and 1200 power and authority in political and liturgical matters were constantly contested between Popes and antipopes, Popes and emperors, East and West. It is no small wonder, as Lepore observes in the above quotation, that the life of the nuns within the monastery's walls was significantly disrupted during this time, and it would not be surprising to learn that the events surrounding the monastery affected the chants used as daily prayer in San Pietro. Indeed, Nardini connects these historical events in San Pietro *extra muros* with the chants, since the stream of councils fostered the transmission and exchange of neo-Gregorian chants between Beneventan and non-Beneventan areas.¹⁰⁵ The following map illustrates the political geography in the medieval period in southern Italy.

¹⁰³ U.-R Blumenthal, "Nicholas II, Pope" *The New Catholic Encyclopedia*, 2nd ed, Vol. 10 (Detroit: Thomson and Gale, and Washington, D.D.: The Catholic University of America, 2003): p. 365.

¹⁰⁴ Ibid.

¹⁰⁵ Nardini, *Neo-Gregorian Chant in Beneventan Manuscripts*, Chpt 1. Comparisons between Beneventan and non-Beneventan chant sources support this.



Illustration 2: Political Map showing the territorial extent of Lombard principalities, possessions of the Byzantine Empire, Norman lands, and Church lands in southern Italy circa 1050. San Vincenzo al Volturno is located halfway along an approximately straight line between Benevento and Rome, positioned at the crossroads of the Duchy of Benevento, the Duchy of Spoleto, and the Papal lands of Rome.¹⁰⁷

¹⁰⁷ William R. Shepherd, "Italy about 1050. Inset: The Patrimony of St. Peter," *The Historical Atlas* (New York: Henry Holt and Company, 1926), p. 64.

Contemporary historical accounts of the eleventh and twelfth centuries that relate to the history of San Pietro *extra muros* can inform a study of the musical attributes of the chants used in the monastery. Two other types of written sources common in medieval southern Italy, historical chronicles and necrologies, served as documents ritualizing cultural transitions analogously to the function served by decrees and charters. Within an authoritative narrative of past events, chronicles and necrologies record and define the “positions arrayed by law, custom, convention, and ceremonial.”¹¹¹ Examples of historical chronicles relevant to the medieval history of southern Italy include the *Chronicon Vulturnense* (written in the twelfth century by Abbott John), the *Chronicon Monasterii Casinensis* (written in the eleventh century by Leo of Ostia and Peter the Deacon), the *Liber Preceptorum* or *Chronicon of Santa Sofia* (Vat. Lat. 4939), and the *Historia Langobardorum* of Paul the Deacon (written in the eighth century). The fact that some of the events reported in these chronicles were falsifications or embellishments underlines the function of these chronicles as documents used to legitimize certain historical narratives, perhaps for political purposes.¹¹² In the particular case of San Pietro *extra muros*, the *Chronicon Vulturnense* exaggerates the fact that the smaller monastery had been subjected to San Vincenzo al Volturno for a very long time; in so doing, San Vincenzo al Volturno could more easily claim San Pietro as a possession against the claims of the other monasteries such as Santa Sofia within the walls of Benevento, thus increasing the power and prestige of San Vincenzo and its influence in the vicinity of the

¹¹¹ In the words of Victor Turner, cited in footnote 90.

¹¹² See, for example, Lepore, p. 132, note 436: “e di rifacimenti, interpolazioni o falsificazioni, tutti tesi a convalidare o ad attribuire una maggiore antichità alla giurisdizione vulturnense su S. Pitero [extra muros], non mancano ulteriori esempi nello stesso vol. 1 del *Chronicon*...”

“the same volume 1 of the *Chronicon* certainly does not lack additional examples of revisions, interpolations, or falsifications all tending to validate or attribute a more ancient Vulturnese jurisdiction over San Pietro [extra muros].” Indeed, charters and decrees were also often falsified, or accounts of their contents were exaggerated to obtain some favorable result. The “Donation of Constantine” is an oft-cited example.

large and important city of Benevento.¹¹³ Chronicles provide evidence of inter-monastic rivalry, which may be supported by comparisons of chant manuscripts from two different monasteries: chants from monasteries with strong rivalries may either diverge substantially from each other; or, such monasteries might share more chants due to intercommunication of monks on diplomatic missions (and who, perhaps, might try to assert influence on the musical culture of the rival monastery). Chronicles and other documents that provide evidence of historical context must thus be used to supplement musical comparisons.

Where charters or decrees defined territories and allegiances, chronicles likewise served as protections against liminality, since they conferred a monastery or institution a unique history, pedigree, and tradition, essentially defining it on its own terms and not as a frontier between other entities. Yet these chronicles simultaneously do provide documentary evidence of transitions: the *Chronicon Vulturnense*, for example, was written in the twelfth century, when San Vincenzo al Volturno's prosperity and power "began to wane."¹¹⁴ As Richard Hodges points out, "John's [author of the *Chronicon Vulturnense*] history...followed an established format, being in a sense a great monument book, a type of medieval scrap-book...at one point, a *planctus*—a Gregorian chant, accented with neumes—adds another dimension to the tale."¹¹⁵ Thus the chronicle could have been considered a defense in a time of transition against the loss of the historical memory that preserved the record of the monastery's golden age. Hodge's observation that music "adds another dimension" to the *Chronicon* hints that perhaps liturgical or other types of manuscripts preserving musical notation served a role analogous to that of the chronicle's historical narrative: to preserve traditions in danger of being lost during times of transition or crisis, and to assert allegiance to certain traditions rather than

¹¹³ Lepore, 132, note 436.

¹¹⁴ Hodges, 2.

¹¹⁵ *Ibid.*, 23-24.

others. Indeed, in the case of Ben 35, the musical manuscript survives where the physical building in which it was used, the monastery of San Pietro *extra muros*, does not.



Figure 3: Illumination from the *Chronicon Vulturense* (Biblioteca Vaticana, Cod. Barb. Lat. 2724) showing an episode from the eighth century when Charlemagne granted the rights of the monastery to Ambrosius Autpert, abbot of San Vincenzo al Volturno who consolidated ties between monastic Southern Italy and the Carolingians¹¹⁶

LITURGICAL TRANSITION IN SOUTHERN ITALY: CONTEXT OF CREATION OF BEN 35

The third category of “ritualizing” document includes monastic rules, sacramentaries, chant manuscripts, and other documents specifically relating to the liturgical practices or spiritual prescriptions of a community. These documents produce changes that may or may not be political, but certainly have an effect on the cultural and religious life of an area or community. Like charters and chronicles, monastic rules such as the rule of St. Benedict marked transitions, making official the institution of an order

¹¹⁶ Franco Valente, *Il Molise che Sogno*, <http://www.francovalente.it/?p=2580> (accessed January 9, 2011).

governing the structure and spirit of a monastic society. Written documents that, while not constituting in themselves a monastic rule, governed the liturgical practices of particular monasteries, may sometimes be more indicative of important transitions that may have affected, among other things, the musical output of these monasteries. Thomas Forrest Kelly cites one such document:

A document from the *patrikios* Georgius, written in 893 from the [ducal] palace of Benevento to the abbot of San Vincenzo and the provost of St. Peter's, Benevento (a dependency of San Vincenzo), includes: "et nullus homo presumat...quamlibet novam consuetudine super eosdem monachos, et eorum monasteria, et in omnibus eorum pertinenciis inducere, aut facere..." [trans: "and let no man presume...in any way to induce or make new rules for these monks, their monasteries, and anything else pertaining to them..."] (Chronicon Vulturense II, 23). The same formula is used for Montecassino by the *strategos* Simbatikios in a document of the previous year.¹¹⁷

This document indicates that, during a period of transition following the takeover of the Beneventan region by Byzantine rulers in the 890's and the reorganization of Beneventan society as a political province of Byzantium, the Byzantine rulers guaranteed the continuation of local monastic practices.¹¹⁸ This seems to suggest that Byzantine influence in southern Italy began in the late ninth century, and that the influence was not felt to a high degree in the monasteries of the region since these monasteries were allowed to maintain local, non-Eastern practices by decree. However, Eastern liturgical and monastic practices already had been deeply ingrained in the region since late antiquity; indeed, the liturgy practiced in the area of Benevento was more akin to Eastern usage than the liturgy of Rome was.¹¹⁹ Enrico Marini specifically attributes the

¹¹⁷ Kelly, *The Beneventan Chant*, p. 27 note 148.

¹¹⁸ Ibid., 27. The province was called *Longobardia*.

¹¹⁹ Egon Wellesz, "Recent Studies in Western Chant," *Musical Quarterly* 41.2 (1955): p. 179; Dom Louis Brou, "Les chants en langue grecque dans les liturgies latines," *Sacris Erudiri*, I (1948): 165-80; IV (1952): 226-38; Père Henri Barré, "La fete mariale du 18 décembre à Bénévent au VIIIe siècle," *Ephemerides Mariologicae*, 6 (1956): 457; Klaus Gamber, "La liturgia delle diocesi dell'Italia centro-meridionale dal IX all'XI secolo," *Vescovi e diocesi in Italia nel Medioevo (sec. IX-XIII)*, *Atti del secondo convegno di storia della chiesa in Italia, Roma, 5-9 September, 1961* (Padua: Antenore, 1964): pp. 145-156; Bozza, "Cum

preservation of chants and liturgical practices with a Byzantine character in medieval southern Italy to the fact that the region was located in a frontier zone:

Va da sé che l'area Italo-Greca, marcatamente conservatrice in ambito liturgico *come lo può essere una zona periferica*, è stata luogo privilegiato per la conservazione di questo patrimonio, di estremo interesse non solo per gli aspetti più immediatamente letterari, ma anche per quelli più propriamente agiografici, nonché più latamente storici [my italics].¹²⁰

It goes without saying that the Greco-Italian area, markedly conservative in liturgical matters *as befits a peripheral zone*, was the privileged place for the conservation of this [Byzantine musical] patrimony, extremely interesting not only for the more immediate, literary aspects, but also for those that are more properly hagiographical, and more broadly historical [my italics].

Thus there exists a specific connection between liminality in the geographical sense, liturgy, and musical style in Southern Italy.

Francesco Bozza, in his study on monasticism in Southern Italy, cites documents that relay the same message as the document cited by Kelly—but with regards to Eastern monastic practices.¹²¹ For example, Abbot John of San Vincenzo al Volturno donated lands for the foundation of the monastery of San Pietro di Foresta (St. Peter of the Forest), stating: “ipsum monasterium de vestries Graecis Monachis sit amodo, et usque in sempiternum; quicumque exinde hanc regulam, quod dicitur, Atticam, in Latinam convertere voluerit, maledictus, et excommunicatus fiat,”¹²² that is to say, “Let this same monastery be only for your Greek monks, even until eternity; may whosoever wants to transform this rule, which is called “Attica,” into the Latin one, be cursed and excommunicated.” Bozza states:

Graecanico Ritu Uterentur?: I riti e le liturgie del Molise altomedievale,” *Studi per una storia del Molise*, Biblioteca Provinciale di Campobasso.

¹²⁰ Enrico Morini, “Dell’apostolicità di alcune chiese dell’Italia bizantina dei secoli VIII e IX,” In margin of *Analecta Hymnica Graeca*, *Rivista di Storia della Chiesa in Italia* 36 (1982): 62.

¹²¹ Bozza, “Il Monachesimo altomedievale: Tipologie, forme e strutture organizzative sul territorio del ‘Samnium’ Molisano,” *Studi per una storia del Molise*, Biblioteca Provinciale di Campobasso.

¹²² Quoted in Bozza, “Il Monachesimo Altomedievale,” p. 3; Cites: Alessandro Di Meo, *Annali Critico-Diplomatici Del Regno Di Napoli Della Mezzana Eta*, Volume 2 (Stamperia Simoniana, 1795).

Pare già, e pure sin troppo evidente, che questo monastero rappresentasse solo un momento tra tanti. In linea proprio con quanto riferito, appena qualche mese prima dello scisma (1054), dallo stesso papa Leone IX, il grande Monaco riformatore di origine tedesca, il quale andrà a descrivere una situazione in cui, “cum intra et extra Romam plurima Graecorum reperiantur monasteria sive ecclesiae, nullum eorum adhuc perturbatur vel prohibetur a paterna traditione, sive sua consuetudine;... (=ritrovandovi dentro e fuori di Roma moltissimi monasteri o chiese [Greche], fino ad ora nessuno di essi viene turbato o proibito dalla ‘paterna’ tradizione o dalla sua consuetudine).”¹²³

It seems all too evident that this monastery [San Pietro di Foresta] represented only one instance among many. In line with what has been previously stated, just a few months before the schism (1054), from the same Pope Leo IX, the great reformer monk of German origin, would go on to describe a situation in which “finding inside and outside Rome many Greek monasteries or churches, until now none of these should be disturbed or prohibited from their ‘paternal’ tradition or from their customs.”

Eastern and Western monasticism and liturgical practices coexisted in the Beneventan region for hundreds of years prior to the schism.¹²⁴ This was also reflected in the music of the region, as Beneventan chant, which is stylistically characterized by an affinity to Byzantine chant,¹²⁵ and Gregorian chant coexisted since around the turn of the ninth century.¹²⁶ The schism between the Eastern and Western churches in 1054 relegated religious institutions in Southern Italy such as San Pietro *extra muros* and San Vincenzo al Volturno, places that had historically possessed political or liturgical connections to Byzantium, to liminal positions because local liturgical practices which had hitherto borrowed from both East and West suddenly were tainted by the possibility of doctrinal incompatibility.

¹²³ Bozza, “Il Monachesimo Altomedievale,” 3.

¹²⁴ For example, a sermon from the eighth century by Bishop David of Benevento discusses the Marian feast of December 18, a feast not reflected in the Roman liturgical calendars, but descending from an Eastern devotion.

Père Henri Barré, “La fête mariale du 18 décembre à Bénévent au VIII^e siècle,” *Ephemerides Mariologicae*, 6 (1956): 451-461.

¹²⁵ Kelly, *The Beneventan Chant*, 203-218.

¹²⁶ *Ibid.*, 24.

The liturgical situation caused by the schism was very acute in Southern Italy, where Byzantine practices were deeply ingrained into the liturgical life of the region and where Rome sought to realign the territory thoroughly to Roman practices through the decrees of several provincial councils held at Benevento after the schism.¹²⁷ Beneventan bishops had been allowed before the schism to retain several “Eastern” usages, including the Pallio or vestment worn by Eastern bishops and the tiara that resembled that worn by the Roman Pontiffs.¹²⁸ Besides being Byzantine in origin, the usage of these vestments represented a “strategy of legittimation” whereby the bishops of Benevento wanted to show an affinity to the Roman papacy.¹²⁹ Some of these usages were maintained as late as the 1700s.¹³⁰ Paul the Deacon attributes the early and widespread introduction of Eastern customs in Southern Italy to the rise of Eastern monasticism in the area following the exodus of many Byzantine monks to Southern Italy after the iconoclastic wars of late antiquity.¹³¹ Writing in 1763, Pietro Pompilio Rodota states that in medieval southern Italy, “Wherever anyone turned, one could see flourishing in Italy Eastern customs, and could hear in the Churches the suave harmonies of the chants in the Greek tongue.”¹³² Perhaps the schism between East and West caused the eventual suppression of local musical styles that resembled Eastern musical styles or were attached to liturgical practices or rites that had more affinity to Byzantium than to Rome. Indeed, following the schism, in the late-1200s, the King of Naples Charles II Anjou donated an entirely new

¹²⁷ Bozza, “Cum Graecanicu Ritu Uterentur,” 10.

¹²⁸ Ibid., 4-7 footnote 7.

¹²⁹ Giancarlo Andenna, “Gli arcivescovi di Benevento, la tiara e l’imitazione della simbologia del papato: tra equivoci ‘involontari’ e strategie di legittimazione,” *Rivista di storia della chiesa in Italia* 59 (2005): 251-256.

¹³⁰ Bozza cites the *Synodicon Diocesanum S. Beneventanae Ecclesiae* of 1723 by Cardinal Orsini (future Pope Benedict XIII): “Crossia itaque baculus est Pastoralis, a Pontificali diversus, Abbatibus nostrae Diocesis, et cum Graecanicu ritu uterentur, et modo etiam communis.” (Bozza, “Il monachesimo altomedievale: Tipologie, forme, e strutture organizzative sul territorio del ‘Samnium’ Molisano,” 5.

¹³¹ Bozza, “Cum Graecanicu Ritu Uterentur,” 26.

¹³² “Ovunque alcuno si rivolgeva, ravvisava germogliare in Italia le costumanze orientali, e udiva nelle Chiese la soave armonia de’ canti in lingua Greca.” Pietro Pompilio Rodota, *Dell’Origine, progresso e stato del Rito Greco in Italia* Vol. II (Roma, 1763), edited by V. Peri Cosenza (1986): 80.

set of books for the Mass and Divine Office as well as a *Sequentiarium* (book containing only Sequences) to the Church of St. Nicola in Benevento, effectively replacing any liturgical book used there before with the new set which conformed to the French usage or *ordinem Parisiorum Ecclesiae*.¹³³

However, it may be that the “Eastern-style” music in Southern Italy had more longevity than extant musical sources indicate, since the “Greek” liturgical practices were in some ways still present in Southern Italy for many centuries after the schism. Evidence for this is provided by the following cases: in the 1160’s the archbishop of Benevento traveled to Byzantium¹³⁴; at the turn of the thirteenth century Pope Celestine III forbade the ordination of Greek Orthodox priests by Roman-rite bishops; in 1346 Pope Clement VI appointed the Patriarch Stephen of Constantinople as the archbishop of Benevento, but warned him that he could only ordain Bishops to the territory under the Kingdom of Naples¹³⁵; as late as the fifteenth century Pope Paul II was still forbidding certain Eastern liturgical practices that had continued until that time in Southern Italy.¹³⁶

Given this liturgical context, it is not unreasonable to suppose that monasteries in Southern Italy and especially around Benevento at the crossroads between East and West had to position and ally themselves carefully in order to ensure their spiritual and temporal legitimacy. Chant manuscripts copied after the schism may have helped to locate the liturgical allegiances of the monasteries utilizing these manuscripts. Positing that underlying criteria for inclusion and exclusion of chants and styles following shifts in liturgical and political context guided the compilation of Ben 35 explains the peculiarities of its layout and its function within the liturgy at a female monastery of Benevento

¹³³ G. Cioffari, “La Riforma di Carlo II d’Angio e i codici liturgici di S. Nicola,” in *I codici liturgici in Puglia* (Bari, 1986): 15-43.

¹³⁴ Dieter Girgensohn, “Documenti beneventani inediti del secolo XII,” in *Samnium* 40 (1967): 302-304. Cited in: G.A.Loud, *The Latin Church in Norman Italy* (Cambridge: Cambridge University Press, 2007), 240.

¹³⁵ F. Grassi, *I pastori della cattedra beneventana* (Benevento 1969), 99.

¹³⁶ Bozza, *Cum Graecanicu ritu uterentur*, 13, 17.

dependent on San Vincenzo al Volturno. The chants for the Feast of St Vincent and St Peter in Ben 35 demonstrate that the chants in the manuscript reflect a continuation of the eleventh-century shift favoring Gregorian chants over local chants in Southern Italy; they show an allegiance with Rome and the Papacy; they simultaneously assert local styles with affinities to Old Beneventan and Old Roman chant. This is observable at the microscopic level of single chants, at the larger level of groups of chants unified by a particular feast day or function, and at the macroscopic level of the manuscript as a whole.

Chapter 4: Music in Ben 35 as a Reflector and Securer of Location

MUSIC FOR ST VINCENT

The chants in Ben 35 for the Feast of St Vincent of Saragossa, whose feast is celebrated on January 22, correspond to an already widely-established set of purely Gregorian chants for this feast day. Indeed the *Codex Einsiedeln*, Benediktinerkloster Bibliothek MS 121, a tenth-century gradual and the oldest chant manuscript with complete Gregorian neumes for the Mass propers,¹³⁷ though separated from Benevento both geographically and chronologically, contains the same Introit, Psalm, Gradual, Offertory, and Communion chants for the feast of St Vincent as contained in Ben 35.¹³⁸ The eighth-century Gradual of Monza, the eighth- and ninth-century Antiphoner of Mont-Blandin, the ninth-century Antiphoner of Compiègne, the ninth- and tenth-century Antiphoner of Corbie, and the ninth-century Antiphoner of Senlis, all Gregorian manuscripts edited in the *Antiphonale Missarum Sextuplex* likewise contain the same set of chants for the Feast of St Vincent.¹³⁹ Despite lack of documentary evidence from Benevento, it may be that a parallel feast for St Vincent existed featuring Old Beneventan chant, perhaps in the lost manuscript whose two folios for Christmas and St Stephen survived as a flyleaf for Ben 35. An examination of the chants for the feast of St Vincent in Ben 35 will demonstrate whether there was a shift in the Beneventan region from local chants to an international Gregorian repertory.

The chants for the Feast of St. Vincent in Ben 35 are laid out in Table 4. The chants for the feast of St. Vincent appear in Ben 35 on f. 14r immediately following the chants for the feast of St. Agnes, after an abbreviated rubric “In Sancti Vincentii.” This

¹³⁷ *Le Codex 121 de la Bibliothèque d'Einsiedeln (x-xi siècle), antiphonale missarum Sancti Gregorii, Paleographie Musicale Ser. 1, IV* (Solesmes, 1894).

¹³⁸ *Ibid.*, 234-235.

¹³⁹ Dom René-Jean Hesbert, ed., *Antiphonale Missarum Sextuplex*, (Rome: Herder, 1935), pp. 34-37.

rubric appears in the right margin following the first musical line, which is the first trope for the feast, *Ad laudem beati martyri*.¹⁴⁰ This trope is followed immediately by the second trope, *En quia devicit hostes*, for which no neumes are provided, and finally the introit for the Mass, *Laetabitur iustus*, is transcribed after the tropes. This format, with two tropes before the introit, shows that although both tropes are connected to the introit, they are interchangeable and lie outside the regular, prescribed chants for the feast. The second trope, *En quia devicit hostes* (like the Alleluia *Sancti Vincenti levita*) contains no neumes, only text, which allows several conjectures. Perhaps the melody of the non-notated tropes may have been forgotten, and only the text remained. However, this situation seems unlikely since the scribe(s) left ample room on top of the text for neumes to be filled in at a later time. Perhaps the scribes were unfamiliar with the notated versions of these chants and only wrote the text until they could obtain a copy from which to base their notation. Or, if we are to assume that the texts and melodies of these tropes were well-known local products, perhaps the lack of neumatation attests to a powerful oral tradition in locally-composed chants: the melodies were so well-known that the scribes did not think it necessary to transcribe the music. A more simple explanation of the omission is that the scribe, for whatever reason, did not complete the job of transcription. Unfortunately, from textual evidence alone it is impossible to determine the reason for the lack of neumatation on the second trope, just as it is impossible to determine which trope was used more frequently in connection with this feast.

¹⁴⁰ The rubric cuts off the first line of text of the trope, shortening the word “*Laetabitur*” [sic] to its first three letters.

Trope	<i>Ad laudem beati martyri</i>	f. 14r
Trope	<i>En quia devicit hostes</i>	f. 14r
Introit	<i>Letabitur Iustus</i>	f. 14r
Introit Psalm	<i>Exaudi Deus orationem</i>	f. 14r
Tract	<i>Posuisti Domine</i>	f. 14r-v
Alleluia	<i>Letabitur Iustus</i>	f. 14v
Alleluia	<i>Sancti Vincenti levita</i>	f. 14v
Sequence	<i>Exultet tellus cuncta</i>	f. 14v-15r
Tract	<i>Posuisti Domine</i>	f. 15r
Offertory	<i>Gloria et honore</i>	f. 15r
Communion	<i>Qui vult venire</i>	f. 15r

Table 4: Chants for the Feast of St. Vincent in Ben 35

The formularies in the Gregorian manuscripts of the *Antiphonale Missarum Sextuplex* and those in Ben 35 for the Feast of St Vincent are not entirely identical. The Gradual of Monza lacks the Introit, Offertory, and Communion; the Antiphoner of Senlis contains two verses for the Offertory, *Domine Dominus Noster* and *Quid est homo*, as well as a Communion Psalm *Venite fili*; the Antiphoner of Corbie likewise contains the Communion Psalm *Venite fili*; the Antiphoner of Mont-Blandin includes an Offertory Verse, *Domine Dominus noster*. There are other variations in the amount of text included, other textual variations, and neumatic variations (though not so extensive as to constitute a complete change in the chants). The chants for the Feast of St Vincent in the *Antiphonale Missarum Sextuplex* are outlined and compared in Table 5. The manuscript sigla MBCKS refer, respectively, to the Gradual of Monza, the Antiphoner of Mont-Blandin, the Antiphoner of Compiègne, the Antiphoner of Corbie, and the Antiphoner of Senlis:

Introit	<i>Laetabitur iustus</i>	BCKS
Introit Psalm	<i>Exaudi Deus orationem</i>	BCKS
Gradual	<i>Posuisti Domine</i>	M BCKS
Gradual Verse	<i>Desiderium anime</i>	M BCKS
Alleluia	<i>Beatus vir qui timet</i>	M BCKS
Offertory	<i>Gloria et honore</i>	BCKS
Offertory Verse	<i>Domine dominus noster</i>	B S
Offertory Verse	<i>Quid est homo</i>	S
Communion	<i>Qui vult venire</i>	BCKS
Communion Psalm	<i>Exaudi Deus orationem</i>	BC
Communion Psalm	<i>Venite fili</i>	KS
Communion Response	<i>Quid est homo</i>	S

Table 5: Chants for the Feast of St. Vincent in the *Antiphonale Missarum Sextuplex*¹⁴¹

As the presence of the chants *Laetabitur iustus* (introit), *Posuisti Domine*, *Gloria et honore*, *Qui vult venire* show, the formulary for the feast of St Vincent in Ben 35 displays an overall correspondence with an international and well-established repertoire of chants evidenced by the chants in the manuscripts cited in the *Antiphonale Missarum Sextuplex*. On the other hand, the other chants for the feast of St Vincent in Ben 35, particularly *Ad laudem beati martyri*, *En quia devicit hostes*, *Alleluia Sancti Vincenti levita*, *Alleluia Laetabitur iustus Exultet tellus cuncta*, and *Posuisti Domine* (the Tract) are representatives of local chants that assert local stylistic practices. The tropes and the sequence are unica to Ben 35, while the tract *Posuisti* is an example of neo-Gregorian chant, with an equally strong local character, as it was used in the same Mass for St Vincent in the Beneventan manuscripts Ben 19 (f. 36a), Ben 33 (f. 12a), and Ben 34 (f. 46).¹⁴² The local chants in Ben 35 also reveal musical interconnections between the monastery for which Ben 35 was destined and other important monastic centers in Italy, such as Montecassino, as

¹⁴¹ *Antiphonale Missarum Sextuplex*, 34-37.

¹⁴² Nardini, *Neo-Gregorian Chants in Beneventan Manuscripts*, Appendix 1.

witnessed by concordances between the tract *Posuisti* in Ben 35 and the same tract in Cassinese manuscripts MC 540, MC 546, and Vat 6082.¹⁴³

The presence of tropes in the feast for St. Vincent indicates that this feast served an important role in defining the destination of Ben 35. Tropes were used extensively in Francia beginning in the eighth century.¹⁴⁴ More important than the gradual spread of particular tropes was the gradual expansion of the practice of troping itself, which gained widespread acceptance in Southern Italy by the eleventh and twelfth centuries.¹⁴⁵ Regarding the importance of tropes in the Middle Ages, Giacomo Baroffio states,

Grazie a queste “intrusioni” i musicisti delle Chiese locali hanno salvato una parte del patrimonio indigeno che sarebbe totalmente scomparso con l’affermazione egemonica del rito romano e del suo repertorio musicale, il canto gregoriano...I tropi costituiscono una modalità interessante di coniugare felicemente *nova et vetera*, i sentimenti della comunità locale e il patrimonio universale della Chiesa sempre attenta a trovare un linguaggio adeguato per esprimere la fede.¹⁴⁶

Thanks to these “intrusions,” musicians in local churches saved a part of the indigenous patrimony that would have totally disappeared with the hegemonic assertion of the Roman rite and its musical repertory, the Gregorian chant...the tropes constitute an interesting way of happily connecting old and new, the sentiments of a local community and the universal patrimony of the Church always ready to find an adequate language to express the Faith.

The tropes *Ad laudem beati martyri* and *En quia devicit hostes* exist only in Ben 35, as far as extant documentary evidence shows. This illustrates the role of music that served to provide a local contribution to the international repertoire, fulfilling the desire of the particular monastic community associated with Ben 35 to honor the saint’s feast in a special way. It is reasonable to suppose that the tropes were composed specifically for Ben 35 and are therefore truly “unica.” As far as we can tell both the text and the music

¹⁴³ Nardini, *Neo-Gregorian Chants in Beneventan Manuscripts*, Appendix 1.

¹⁴⁴ Alejandro Enrique Planchart, “On the Nature of Transmission and Change in Trope Repertories,” *Journal of the American Musicological Society* 41.2 (1988): 215-249. pp. 217-218.

Giacomo Baroffio, “I tropi nei codici italiani: orientamenti bibliografici e inventario sommario dei manoscritti” *Rivista Liturgica* 91 (2003): 555-596. p. 555.

¹⁴⁵ Planchart, “On the Nature of Transmission and Change in Trope Repertories,” 218.

¹⁴⁶ Baroffio, 555.

of *Ad laudem beati martyri* were composed uniquely for this trope. Only the text exists for *En quia devicit hostes*. This second trope, an example of a prosula which would have been added to an existing chant or melisma, is written with the words evenly spaced and the syllables all uniformly distanced. The lack of extra spacing between words and letters may suggest that the scribe did not know the particular chant to which this text was associated. On the other hand, it could be that, for one reason or another, the music corresponding with this trope was simply never transcribed.

The musical features of the *Ad laudem beati martyri* correspond to many of the general features of neo-Gregorian chants as outlined by Nardini¹⁴⁷ even though the chant itself is not a neo-Gregorian piece but a trope, an embellishment of a Gregorian Introit. As can be seen in a transcript of this chant (see Appendix B), the trope proceeds in smooth stepwise motion that is not melismatic but features some neumatic portions especially at the last or penultimate syllables of words or at the penultimate words of phrases, as can be seen at the words “martyri,” “canite” (a more florid melody here might be evidence of text depiction), “Vincentius,” “Kristicolus,” “almificus,” “corda,” “fibris,” and “armonia” (a flourish on another “musical” word). Unlike the Gregorian chant introit to which it is associated, which begins by asserting the eighth mode with a leap from the final of the mode G to the reciting tone c, the trope avoids leaps. Like neo-Gregorian chants, the trope embellishes an important modal tone: the final G. This is especially evident at the beginnings of the three trope phrases, but occasionally the melody circulates around the recitation tone c, as it does for example at the words “fecit notas” at the end of the second phrase. The third and last phrase seems to gravitate around c more than the preceding phrases. One main difference between this trope and the other neo-

¹⁴⁷ Nardini, *Neo-Gregorian Chant in Beneventan Manuscripts*, Chpt. 5. These include stock melodies with similar contours, “wave-like contours,” lack of tristropha, and repeating melodic segments.

Gregorian chants, including the tract *Posuisti* within this formulary, is the presence of the tristropha on the note c at the beginning of the word “fecit” in the second phrase.

The musical phrases of the trope were meant to be interpolated within the phrases of the introit, as shown in Appendix B. As can be seen from a musical transcription of this interpolated version, this locally-composed piece maintained the same mode as the Gregorian introit to which it was associated, demonstrating the local desire to maintain correspondence with international musical styles. However, the trope does display certain formulaic melodic traits that set it apart from its Gregorian introit and that suggest more local and possibly more archaic melodic features. For example, the trope melody in the first phrase seems to be divided into four basic sections that recur in each of the subsequent phrases¹⁴⁸: an opening section at the words “ad laudem” in which the melody embellishes the note G; the second section at the words “beati martyri” in which the melody displays a balanced, stepwise rising and falling contour in which the notes C and A are prominent; the third section at the word “summi” in which the G is embellished; and a fourth section at the words “voces canite cuncti” in which the melody rises up to its climax on E and then gradually falls back down to G. In the second phrase, section one (embellishment on G) comprises the words “O Vincentius,” section two (A and C encircled by a rising and falling contour) comprises “Kristicolus,” section three (embellishment of G) is extended significantly to comprise “mirabilis almificus,” and section four (melody rising to a high point on E and falling back to G) comprises the words “virtutes fecit notas pro quo.” The third trope phrase seems to omit sections one and three, possibly because an emphasis on the note G would not blend well with the F that ended the preceding introit phrase “Et speravit in eo.” Instead, the words “pangat corda” correspond to section two, and the words “resonant fibris salti tonent armonia voces quia” correspond to section four, with its emphasis on the high note E. The trope

¹⁴⁸ I am very grateful to Dr. Michael Tusa for pointing out this particular formulaic feature to me.

thus displays formulaicism and a stepwise contour that sets it apart stylistically from the introit to which it is associated, and yet the trope was evidently composed with great sensitivity to the modal properties of the parent chant. This introit for the feast of St Vincent is a prime example of the compilers of Ben 35's desire to retain local chant styles within the framework of the international Gregorian formulary.

Certain textual features retained in this trope may reflect the Eastern, Byzantine influence on the region of Benevento: the word "Kristicolus" maintains the "K" at the beginning of the word, as if it were Greek. The trope situates Ben 35 and the monastery at which these chants were used in the context of twelfth-century liturgical trends that tended towards Rome while at the same time reflecting local origin and heritage that might have been more "Eastern."

The combination of chant styles (Gregorian, neo-Gregorian) and the simultaneous inclusion of international, pan-Italian, and local chants within this feast may have been a means of securing the liturgical allegiances of the monastery for which Ben 35 was destined while simultaneously asserting its independence through unique contributions to an inherited musical and liturgical legacy. The allegiances inherently projected in the formulary for this feast in Ben 35 include not only the powerful monastery of Montecassino (as attested by the concordance of the tract *Posuisti* within Cassinese sources), but also the monastery of San Vincenzo al Volturno. Boe and Planchart discuss the features of the tropes for St Vincent that indicate the connection to San Vincenzo:

The language of this trope [*Ad laudem beati martyri*] and of trope 34 [*En quia devicit hostes*], also the spelling of "christo" and "christicolus" with k, are not typical of writing in sources from the city of Benevento. These tropes...probably came from San Vincenzo al Volturno. Their presence in Ben 35 reflects the strong anthologizing bent manifest throughout the manuscript.¹⁴⁹

¹⁴⁹ *Beneventanum Troporum Corpus* XVI, 33-34.

The use of the “K” in texts originating from San Vincenzo al Volturno might also be evidence of certain amount of “Greek” influence on the monastery, which illustrates one way in which the previously discussed historical and liturgical exchanges in this region are manifest in the chants of the region. Certainly the “anthologizing bent” of the compiler of Ben 35 is evident, especially since

the form in which the tropes for St Vincent are preserved in this source, however, suggests that they were not part of the normal liturgies of Benevento...generally speaking, tropes for Saint Vincent were not common in Italy: apart from Ben 35, the only other Italian manuscript...with tropes for this feast is IvR 60, a source from north of the peninsula based on a French model.¹⁵⁰

It is equally evident, considering the historical context surrounding the origin of Ben 35 in which East and West battled for liturgical supremacy, that the compilers of Ben 35 most likely “anthologized” for a reason: it would behoove a monastery such as San Pietro *extra muros* to display both its dependence on San Vincenzo al Volturno while simultaneously its connections to other powerful monasteries, especially if monasteries such as Montecassino were quicker to adopt the practices of the “official” Gregorian liturgy promoted by the Papacy. The chants for the feast of St Vincent in Ben 35 highlight the close connection between the context, location, and musical features of Ben 35, all the more evident in a feast for a Saint whose cult was specifically connected to Ben 35’s location.

While Ben 35 transmits both the text and the neumes for the Alleluia *Laetabitur iustus* for the Feast of St Vincent, only the text of the Alleluia *Sancti Vincenti levita* is transmitted in Ben 35. A neo-Gregorian chant, this Alleluia is transmitted with notation in the manuscript Ben 34, which was perhaps copied later than Ben 35 and reflects closer ties to Montecassino.¹⁵¹ The absence of neumes for this chant in Ben 35 may reflect a

¹⁵⁰ *Beneventanum Troporum Corpus* XVI, 33-34.

¹⁵¹ Kelly, *The Beneventan Chant*, 300-301; Nardini, *Neo-Gregorian Chant in Beneventan Manuscripts*, Chpt. 3.

lack of familiarity with the music on the part of the scribes, who perhaps intended to go back later and fill in the missing neumes. This seems plausible, since the syllables of the text for this Alleluia are widely spaced in the manuscript, which would allow room for a subsequent addition of neumes. This Alleluia may represent an example of the type of oral tradition that existed in the transmission of chant in Southern Italy at this time, in which chants that originated elsewhere were used but not recorded unless there was a danger of their being forgotten. If the chant originated at another monastery (perhaps even San Vincenzo al Volturno or Montecassino) outside of Benevento, the scribes working in Benevento may not have been completely sure about the neumatization of the chant at the time of Ben 35's compilation. Yet the fact that the words were known and the scribes included the text with space for neumes above it in the formulary of the feast of St Vincent in Ben 35 indicates a willingness to align the musical practices of Ben 35's destination to the liturgical traditions of an external location. It is likely that the Alleluia in Ben 35 for St Vincent was sung to the same melody transmitted by Ben 34, although the use of the same texts with different melodies was a common practice associated with southern Italian neo-Gregorian chants at this time, particularly in the Alleluias.¹⁵² An examination of the musical features of the chant in Ben 34 may shed light on the role of this chant in Ben 35.

The sequence *Exultet tellus cuncta*, like the tropes, represents a text added to elaborate the chant in order to solemnize the liturgy for the feast. Sequences developed in the ninth century as textual additions to existing melismas, resulting in a syllabic chant with a fairly standard poetic form consisting of strophes of paired couplets, usually a, bb, cc, dd...z.¹⁵³ As the transcription in Appendix B shows, this sequence does not

¹⁵² Nardini, *Neo-Gregorian Chants in Beneventan Manuscripts*, Chpt. 5.6.

¹⁵³ Baroffio, "La sequenza in Italia: orientamenti bibliografici e inventario sommario dei manoscritti," *Rivista Liturgica* 91, (2003): 1-27: p. 1.

correspond exactly to this form, since none of the eight different phrases appear to repeat exactly the same melody as the preceding ones. This is consistent with the fact that Southern Italian sequences were often stylistically flexible.¹⁵⁴ This sequence is characterized by a conjunct contour and the repetition of short melodic units, especially at the cadences at the ends of each verse. This is especially evident at the words “sunt digna premia” at the end of phrase five and at the words “sanguine effusi sunt” at the end of phrase six. The two phrases whose melodies bear the most resemblances are the last two phrases, beginning with the words “Huic” and “Tollat.” Although it features a wide melodic range, the conjunct melodic motion and internal repetitions make this piece resemble other pieces in local style found in Ben 35 and other Beneventan manuscripts.

The tract *Posuisti Domine*, like the Alleluia, is a neo-Gregorian chant in the formulary for St Vincent. The tract shares most of the features common to other neo-Gregorian tracts of the Beneventan region, namely, a more melismatic melody and repeated melodic units.¹⁵⁵ Like other neo-Gregorian tracts from the Beneventan region, this chant features extensive melismas at the ends of phrases.¹⁵⁶ The words “pretioso” at the end of the first phrase, “eius” at the end of the second phrase, and “seculi” at the end of the third and final phrase. Repeated melodic units occur at the beginning of the word “pretio-so” in phrase one and “seculi” in phrase three, and on the syllables “ius co” of the words “eius coronam” and the last syllable of the word “pretioso” in phrase one. Like many neo-Gregorian chants, this chant is mostly stepwise with a few leaps between modal tones G and c, but an almost psalmodic repetition of the non-mode-defining note b in the second phrase is an example of an archaic feature common in neo-Gregorian chants

¹⁵⁴ Planchart, “On the Nature of Transmission and Change in Trope Repertories,” 219-220.
Early Medieval Chants from Nonantola, “Part IV: Sequences,” Ed. Lance W. Brunner, *Recent Researches in the Music of the Middle Ages and Early Renaissance*, 33 (A-R Editions, Inc., 1999): xv-xvi.

¹⁵⁵ Nardini *Neo-Gregorian Chants in Beneventan Manuscripts*, Chpt. 5.5.

¹⁵⁶ *Ibid.*, Chpt. 5.5.

of Southern Italy.¹⁵⁷ The note “b” could indeed have been considered a mode-defining tone at an earlier time. The ending phrase of the tract differs somewhat from the standard phrase ending of all Gregorian tracts, a feature that this chant shares with other tracts from the Beneventan region.¹⁵⁸ Thus, like the tropes and Alleluia, the tract for the Feast of St Vincent in Ben 35 represents a mixture of local and Gregorian musical style that aligned the chant with standard practice while reaffirming unique local traits.

As a whole, the musical features of the chants for St Vincent as transmitted by Ben 35 show that the music for the feast was carefully compiled to highlight the importance of this saint’s feast in the liturgical year, as witnessed by the presence of two tropes, a sequence, and a tract; to transmit and conform to Gregorian chant, the international repertoire that was used to unify liturgical practices corresponding to the desire for liturgical reform; and to reassert a local presence within the formularies for the liturgical year.

Similar musical features can be observed in the chants for St. Peter in Ben 35. The musical similarities between the chants for St. Vincent and those for St. Peter in Ben 35 support the hypothesis that Ben 35 was compiled for St. Pietro *extra muros*, and indicate that considerations of the manuscript’s final destination and location within the shifting liturgical context of twelfth-century Benevento guided the compilation of the chants for these feasts in the manuscript.

MUSIC FOR ST PETER

The chants for the feast of St Peter in Ben 35 are shown in Table 6. The sheer number of chants for St Peter shows the great importance placed on the Feast of the “Prince of the Apostles,” linking Ben 35 to a place in which a devotion to St Peter was

¹⁵⁷ Nardini, *Neo-Gregorian Chant in Beneventan Manuscripts*, Chpt 5.6.

¹⁵⁸ *Ibid.*, Chpt. 5.5.

highly valued, such as San Pietro *extra muros*.¹⁵⁹ Like the chants for the feast of St Vincent, most of the chants for St Peter transmitted in Ben 35 were used internationally. The trope *Angelicis postquam monitis* is indeed an example of a local chant, though not unique to Ben 35 since other important Beneventan manuscripts (Ben 34, Ben 38, Ben 39, and Ben 40) transmit the same text and melody as a trope for this feast. The melodies and texts are the same in all these manuscripts, with a few minor differences: Ben 34 and 39 have a shortened melisma on the word “nunc” in the first phrase, and Ben 39 and 40 have a shortened melisma on the words “et eripuit” at the end of the second phrase when the trope returns to the text of the introit. Ben 35 and Ben 39 end on G while Ben 34 and 40 shorten the final melisma to end on the preceding note, D. Ben 38 includes the word “omni” at the end, along with two extra notes G and A.

Trope	<i>Angelicis postquam monitis</i>	f. 128v
Introit	<i>Nunc scio vere</i>	f. 129r
Psalm	<i>Domine probasti me</i>	f. 129r
Gradual	<i>Constitues eos</i>	f. 129r
Verse	<i>Pro patribus tuis</i>	f. 129r
Prosula	<i>Alme tua nobis Petre</i>	f. 129r
Alleluia	<i>Beatus es Simon bar Iona</i>	f. 129r
Alleluia	<i>Beatus Petrus Apostolus</i>	f. 129r
Sequence	<i>Princeps ecclesiarum</i>	f. 129v-130r
Sequence	<i>Sanctus Petrus et magni Paulus</i>	f. 130 r-v
Sequence	<i>Pulchra praepollet</i>	f. 130v
Offertory	<i>Constitues eos</i>	f. 131v
Communion	<i>Tu es Petrus</i>	f. 131v-132r

Table 6: Chants for the Feast of St Peter (June 29) in Ben 35

The Prosula *Alme tua nobis Petre*, is an example of a textual trope to an existing chants. Like the tropes for St Vincent, it represents a local gloss on an international formulary, showing the importance of this feast to the local destination of Ben 35. Its musical style seems very archaic, with a quasi-recitational character due to the frequent

¹⁵⁹ *Beneventanum Troporum Corpus* XVI, xvi.

syllabic repetition of the note G. The text is not a quotation from scripture, but direct invocation to the saint, a textual feature that is also evident in tropes of the Mass ordinary such as the Kyrie tropes as transmitted in Beneventan manuscripts, which sometimes feature direct addresses to God.¹⁶⁰

The trope *Angelicis postquam monitis* shows a very close stylistic affinity to the features that characterize neo-Gregorian chants. This is especially evident in the repetition of the note E instead of F and C as would be more common in standard Gregorian chant. Perhaps the emphasis on E was used to blend the phrases of the trope subtly into the melodic phrases of the introit, which usually start on E. The melody of the trope stays within a fairly narrow range and moves mostly conjunctly. The melody of the introit features more leaps and a range that extends up to a C, a note which the trope melody never reaches. Thus, due to the presence of the trope, the Introit for the feast of St Peter in Ben 35 displays both international and local features in musical style.

Indeed most of the remaining chants transmitted for St Peter in Ben 35 are international chants, as shown by a comparison with the formulary for feasts of St Peter in the *Antiphonale Missarum Sextuplex* outlined in the following table.

¹⁶⁰ *Beneventanum Troporum Corpus*, XVII.

Introit	<i>Nunc scio vere</i>	BCKS
Introit Psalm	<i>Domine Probasti me</i>	BCKS
Gradual	<i>Constitues eos</i>	MBCKS
Gradual Verse	<i>Pro patribus</i>	MBCKS
Alleluia	<i>Tu es Petrus</i>	MB
Alleluia	<i>Beatus es</i>	CK
Alleluia	<i>Nimis honorati sunt</i>	BS
Alleluia Verse	<i>Beatus es</i>	MB
Offertory	<i>Constitues eos</i>	BCKS
Offertory Verse	<i>Eructavit cor meum</i>	BCS
Offertory Verse	<i>Lngua mea</i>	BCS
Offertory Verse	<i>Propterea benedixit</i>	BCS
Communion	<i>Simon Johannes</i>	BCKS

Table 7: Chants for the Feast of St Peter in the *Antiphonale Missarum Sextuplex*¹⁶¹

As in Ben 35, the manuscripts represented in the *Antiphonale Missarum Sextuplex* do indeed transmit *Tu es Petrus* as a communion chant, but unlike Ben 35 these sources transmit the communion *Tu es Petrus* for the vigil of the feast of St Peter and not for the feast itself. A closer look at the neo-Gregorian chants within the formularies for St Peter in Ben 35 that were created and transmitted in southern Italy reveal a close tie between Ben 35 and Roman manuscripts. The Alleluia *Beatus Petrus apostolus vidit* is a neo-Gregorian alleluia with concordances only between Ben 35, Ben 39, and Ben 40. The chant is more melismatic, as befits an Alleluia, and the most evident feature is the repetition of melodic phrases distinguished by a very balanced contour that first rises and then falls back stepwise. Thus the melody on the third, fourth, and fifth syllables of the words “apostolus vidit” bears a close resemblance with the final portion of the melisma on the word “occurrere.” This piece represents an example of how new chants were composed to conform to the style of Gregorian chant, but at the same time demonstrate the features of a truly local style.

¹⁶¹ *Antiphonale Missarum Sextuplex*, 136-139.

Besides local tropes, prosulas, and neo-Gregorian chants, the feast for St Peter in Ben 35 features three sequences, the largest number for this feast in any Beneventan manuscript. All the sequences feature syllabic text-setting to repeating melodic phrases. For example, in the sequence *Principis ecclesiarum*, the third, fourth, sixth, and seventh phrases repeat a falling motive g-f-d-dd-c that rises afterwards stepwise from C to A. The sequences for the feast of St Peter appear more structured around melodic repetition than that for St Vincent. However, the fact that both feasts were given sequences represents the desire to honor these two saints in a special way through musical and textual glosses on the liturgies in their honor. As the text shows, the sequence *Pulchra praepollent* in the formulary for the feast of St Peter in Ben 35 honors both Sts Peter and Paul. All the sequences for St Peter in Ben 35 seem to have been much fairly widespread. For example, the sequence *Pulchra praepollent* has concordances in manuscripts from outside of Italy, in manuscripts originating at the cathedral of Vic in Spain and at the Abbey of St Martial in Limoges in France.¹⁶² Other concordances for this sequence outside the Beneventan region can be found in the codices Paris 1118, Paris 1138, Paris 887, Paris 1084, and Paris 778.¹⁶³ Within the Beneventan region, this sequence is found also in Ben 40, Ben 39, and Ben 34. Perhaps because this sequence corresponds to more international trends, it follows the “standard” a, bb, cc, dd..., n sequence form more closely than the other sequences for this feast in Ben 35. The sequence *Sanctus Petrus et magnus Paulus* has concordances in the codices Paris 1240, Paris 1118, Paris 1084, Paris 1119, and Paris 1120, all codices originating from the tenth and eleventh centuries, as

¹⁶² *Analecta Hymnica*, Vol. 7, *Prosarium Lemovicense: Die Prosen der Abtei St. Martial zu Limoges aus troparier des 10, 11, 12 Jahrhunderts*, ed. Guido Maria Dreves (Leipzig: Fues's Verlag, 1889), No. 184, p. 202.

Els trovers prosers de la Catedral de Vic: estudi i edició, Vol. 2, Ed. Miquel S. Gros i Pujol, *Biblioteca litúrgica Catalana* (Institut d'Estudis Catalans, 1999), pp. 188, 327.

¹⁶³ *Analecta Hymnica*, Vol. 7, No. 184, p. 202. This sequence shares the same melody as the prosulae *Virgo Dei Maria* and *Alme martyr*.

well as in the codices Oxford Bodl. 775 and Toledo 35.¹⁶⁴ Within Benevento, it has concordances with Ben 40 and Ben 39.¹⁶⁵ Unlike *Pulchra praepollent* and *Sanctus Petrus et magnus Paulus*, the sequence *Principis ecclesiarum* seems to be of local origin, with concordances only in Beneventan manuscripts Ben 40, Ben 39 Ben 38, and Ben 34.¹⁶⁶ Thus, like the chants for the feast of St Vincent in Ben 35, which displayed a variety of origins and styles, the chants for the feast of St Peter display the same variety and richness. This highlights the importance of the feast while implying connections between the destination of Ben 35 and other important monastic and ecclesiastic centers.

The chants for St Peter in Ben 35 are not only confined to the formulary for June 29, but include those chants assigned to the octave of the feast, celebrated on July 5. The formulary for these chants in Ben 35 is found on folio 134r. Two chants for this feast are of particular importance and further demonstrate the nature of the liturgical connections between San Pietro extra muros and other locations outside of Benevento: the offertory *Beatus es Simon Petre* and the communion *Domine si tu es. Beatus es Simon Petre* has a concordance only with one other Beneventan manuscript, Ben 39. However, it has many concordances with manuscripts outside Benevento, including the late eleventh-century Roman chant gradual generally attributed to St John Lateran Vat 5319, the gradual from Bologna RoA 123 (compiled before 1039), and the thirteenth century old Roman gradual from St Peter, Vat F22.¹⁶⁷ In the manuscript RoA 123, *Beatus es Simon Petre* is found in the formulary for the Feast of the Chair of St Peter, February 22, a feast not represented in Ben 35, while in Ben 39 this chant is found on the feast of Sts Peter and Paul (June

¹⁶⁴ Ibid., No. 181, pp. 199-200.

¹⁶⁵ Ibid.

¹⁶⁶ *Analecta Hymnica*, Vol. 53, *Die Sequenzen des Thesaurus Hymnologicus H.A. Daniels und anderer sequenzenausgaben: Liturgische Prosen erster Epoche aus den Sequenzschulen des Abendlandes insbesondere die dem Notkerus Balbulus zugeschriebenen*, ed. Clemens Bume and Henry Bannister (Leipzig: O. R. Reisland, 1911), No. 209 p. 335.

¹⁶⁷ Nardini, *Neo-Gregorian Chant in Beneventan Manuscripts*, Appendix 1.

29).¹⁶⁸ Like Ben 35, the two Roman sources have this offertory for the octave of the apostles. The communion *Domine si tu es*, although only found as an incipit in Ben 35, likewise has concordances in Vat 5319, Vat F22, and RoA 123.¹⁶⁹ This chant has no concordances in other Beneventan manuscripts.

A consideration of the origin of these chants demonstrates the importance of these concordances and illuminates the significance of these chants for establishing liturgical connections between Ben 35's destination and other centers outside Benevento. As Nardini points out, *Beatus es Simon Petre* is an example of a Roman piece composed at Rome and transmitted to Benevento and Bologna after the liturgical and musical exchange between Rome and the Carolingian lands.¹⁷⁰ However, as it is represented in Ben 35, the chant *Beatus es Simon Petre* adds a local melody to the Roman model with the final "Alleluia" at the end of the chant.¹⁷¹ Other melodic features in this chant in Ben 35 make it different from its counterparts in other sources highlight its local features and origin:

The piece probably arrived at Benevento at approximately the same time as the offertories *Assumpta est Maria* and *Beata es virgo* were being composed and that the similarity of the opening phrase and a few other passages in *Beatus es* with the corresponding passages in the pieces for the Assumption led Beneventan cantors to overlap the melodies of *Beatus es* with that of the better-known *Angelus domini* in the local variants of *Assumpta est Maria* and *Beata es virgo*.¹⁷²

Thus Ben 35 preserves chants that were "standard" and Gregorian, chants that were composed after the Carolingian exchange, chants that were locally composed, and chants such as *Beatus es Simon Petre*, which was imported from Rome but adapted to the style of chant in Benevento. Additionally, Ben 35 is connected liturgically to Rome, Bologna,

¹⁶⁸ *Assumpta est Maria* and *Beata es Virgo* are chants for the feast of the Assumption. Nardini, "The St Peter Connection and the Acquisition of a Roman Offertory in Bologna and Benevento," 43-44.

¹⁶⁹ Nardini, *Neo-Gregorian Chant in Beneventan Manuscripts*, Appendix 1.

¹⁷⁰ Nardini, "The St Peter Connection," 51, 61, 65.

¹⁷¹ Nardini, "The St Peter Connection," 46.

¹⁷² *Ibid.*, 64.

monasteries in Benevento, powerful monasteries such as San Vincenzo al Volturno and Montecassino, and to locations north of the Alps, as chant concordances attest, and which can be observed within the chants of the feasts of St Vincent and St Peter.

The musical style of the chants for both St Vincent and St Peter reflect and secure the location of the monastery in which they were used: they reflect the musical interconnections between monastic institutions that resulted from the exigencies of Gregorian chant transmission while asserting the liturgical alignment of Ben 35 both to these exigencies and to a unique local patrimony. This “securing” function, analogous to that of the “preservation of memory” served by other documents of the Middle Ages relating to the monasteries of Southern Italy, guarded these monasteries against liturgical liminality in the fluctuating events of the twelfth century.

Chapter 5: Conclusion

From an analysis of the chants in Ben 35 that connect the manuscript to the monastery of San Pietro *extra muros* of Benevento and to its “parent monastery” San Vincenzo al Volturno, it is possible to discern both a process of chant transmission proceeding from Rome to Benevento as well as a process of reaffirmation of local chant styles that drew upon the features of Old Roman and Old Beneventan chant. The chants for St Vincent and St Peter show that a confluence of Gregorian chant, Roman chants composed after the Frankish musical exchange, and local repertoires and chant traditions guided the compilation of the chants for these particular feasts in Ben 35. The musical features of the chants for the feasts of St Peter and St Vincent in Ben 35 support the hypothesis that it was destined for use at San Pietro *extra muros*.

An examination of the chants for the feast of St Vincent and St Peter in Ben 35 illustrates the manuscript’s function in the historical context of the late eleventh and early twelfth centuries in southern Italy. These chants reflect the historical and liturgical currents that affected the monasteries of southern Italy around Benevento at this time. While this is true of the chants for many other feasts in Ben 35, the fact that the destination of the manuscript was a monastery called San Pietro dependent on San Vincenzo al Volturno indicates that these feasts had a high degree of local importance, and so any variants between the chants for these feasts in Ben 35 and those in manuscripts of other areas strongly highlights unique characteristics of local liturgical and musical practices. The stylistic features of the chants for such feasts not only shed light on currents of chant transmission, but also explain the considerations governing the composition of new chants at this period in history. Thus, for example, the musical features of the trope *Ad laudem beati martyri* for the feast of St Vincent, unique to Ben 35, are consistent with the features of other tropes and neo-Gregorian chants in

Beneventan manuscripts, as discussed above. Placed in the context of a feast with a well-established international set of chants and with a high local profile, this trope serves as a strong assertion of local musical practice amidst fluctuating musical and liturgical currents.

One chant in Ben 35 specifically creates a link between the feasts of St Vincent and St Peter. The *Posuisti* tract for the feast of St Vincent in Ben 35, not present in other Gregorian formularies for this feast, was also used as a tract in Ben 19, Ben 29, Ben 29br, MC 540, and Vat 576 for the feast of the Chair of St Peter on February 22.¹⁷³ The location of the destination of Ben 35 at San Pietro *extra muros* may have prompted the scribe of Ben 35 to connect the feast for St Peter to the feast for St Vincent, the other saint tied to the destination of Ben 35. If this was the case, the monastic connection between San Pietro and San Vincenzo al Volturno indicates that considerations of location and allegiance played an important role in the creation of the formularies for important feasts. Location, in its geographical sense, may have created a musical connection between the feasts of St Vincent and St Peter in Ben 35. Location, understood as the situation of a particular monastery within the historical and liturgical context of twelfth century southern Italy, likewise fundamentally determined the content of the manuscript Ben 35. In Ben 35, music serves as a veritable anchor securing past legacy, current character, and the hope for future continuity of the liturgical practices of a southern Italian monastery at the threshold of historical change.

¹⁷³ Nardini, *Neo-Gregorian Chants in Beneventan Manuscripts*, Chapter 4 Table 8.

Appendix A: Contents of Ben 35

Folio #	Type	Contents	Dates in Liturgical Calendar
1r 1v	Temporal Propers	Octave of Christmas In: <i>Consummatus sunt dies octa</i> Ps: <i>Dominus regnavit</i> v: <i>Notum fecit</i> Gr: <i>Viderunt omnes</i> v: <i>Notum fecit</i> Alleluia <i>Natus est nobis</i> Seq: <i>Nati cantemus</i>	January 2
2r 2v 3r	Temporal Propers	Sunday within the Octave of Christmas In: <i>Dum medium</i> Ps: <i>Dominus regnavit</i> Gr: <i>Speciosus forma</i> v: <i>Eructavit cor meum</i> Alleluia <i>Pangat corda</i> v: <i>Multifarie</i> Seq: --- <i>ex utero virginali</i> Seq: <i>Cunctum orbem</i> Off: <i>Deus firmavit</i>	N/A
4r 4v 5r 5v 6r	Temporal Propers	Epiphany Trobe: <i>Hodie clarissimam secuti</i> In: <i>Ecce advenit</i> Ps: <i>Deus iudicium tuum</i> Gr: <i>Omnes de saba</i> verse: <i>Surge illuminare</i> Alleluia <i>Magi stellam videntes</i> Alleluia <i>Vidimus stellam</i> Seq: <i>Veneranda dies ista</i> Seq: <i>Festa Christi omnis</i> Seq: <i>Hanc die tribus Domini</i> Off: <i>Reges tharsis</i> Verse: <i>Deus iudicium</i> Verse: <i>Suscipiant montes</i> Verse: <i>Orietur in diebus</i> Co: <i>Vidimus stellam</i>	January 6

6r	Temporal Propers	Sunday within the Octave of the Epiphany	N/A
6v		In: <i>In excelso throno vidi</i> Ps: <i>Jubilare Deo</i> Gr: <i>Benedictus Dominus</i> <i>Deus Israel</i> v: <i>Suscipiant montes</i> Alleluia <i>Deus qui sedes</i> Seq: <i>Epiphania Dominus</i> <i>canamus</i>	
7r		Off: <i>Jubilare Deo omnis</i> <i>terra</i>	
7v		v: <i>Ipse fecit nos</i> v: <i>Laudate nomen eius</i> Co: <i>Fili quid fecisti</i>	
7v	Temporal Propers	Octave of the Epiphany	January 13
8r		In: <i>In columbe species</i> Ps: <i>Deus iudicium</i> Gr: <i>Adorabunt eum omnes</i> <i>reges</i> v: <i>Reges tharsis</i> Alleluia <i>Benedictus qui</i> <i>venit</i> Of: <i>Timebunt gentes nomen</i> <i>tuum</i> v: <i>Domine exaudi oratione</i> Co: <i>Regi autem seculorum</i>	
8v	Temporal Propers	Second Sunday after Epiphany	N/A
9r		In: <i>Omnis terra</i> Ps: <i>Jubilare Deo</i> Gr: <i>Misit Dominus</i> v: <i>Confiteantur Dominum</i> Alleluia prosula: <i>Qui celum</i> <i>quoque et terram, v:</i> <i>Omnes terra adoret te</i> <i>Deus, Ps: Dicat nunc</i> Off: <i>Jubilare Deo</i>	
9v		v: <i>Reddam tibi vota</i> prosula: <i>Labia mea</i> <i>laudabunt</i> v: <i>Locutum est os meum</i> prosula: <i>Omnes gentes</i>	

		<i>quas creasti</i> Co: <i>Dicit Dominus</i>	
9v 10r 10v	Temporal Propers	3 rd Sunday after Epiphany In: <i>Adorate Deum</i> Ps: <i>Dominus regnavit</i> Gr: <i>Timebunt gentes</i> v: <i>Quoniam aedificavit</i> <i>Dominus Sion</i> prosula: <i>Laudes tua Deus</i> Off: <i>Dextera Domini</i> v: <i>In tribulatione</i> v: <i>Impulsus veri</i> Co: <i>Mirabantur omnes</i>	N/A
10v 11r	Sanctoral Propers	St. Felix of Nola Trobe: <i>Osta tres anima</i> In: <i>Os iusti</i> Ps: <i>Noli aemulari</i> verse: <i>Certamen magnum</i> Gr: <i>Iuravit Dominus</i> verse: <i>Dicit Dominus</i> Alleluia <i>Iuravit dominus</i> Off: <i>Gloria et honore</i> Co: <i>Posuisti Domine</i>	January 14
11r 11v	Sanctoral Propers	St. Marcellus In: <i>Statuit ei Dominus</i> v: <i>Nichil pro</i> Alleluia <i>Iusti meditabitur</i> Off: <i>Veritas mea</i> v: <i>Posui adiutorium</i> v: <i>Miseri cordial mea</i> Co: <i>Domine quinqua</i> <i>talenta</i>	January 16
11v 12r	Sanctoral Propers	St. Prisca In: <i>Loquebar de</i> <i>testimonies</i> Ps: <i>Beati immaculate</i> Gr: <i>Specie tua et</i> <i>pulchritudine</i> v: <i>Audi filia</i> Off: <i>Filie regum in honore</i> v: <i>Eructavit cor meum</i>	January 18

		v: <i>Virga recta</i> Co: <i>Feci iudicium</i>	
11v 12r 12v	Sanctoral Propers	St. Sebastian and Fabian In: <i>Intret in conspectu</i> Gr: <i>Gloriosus Deus</i> v: <i>Dextera tua Domine</i> Alleluia <i>Tradiderunt</i> <i>corpora sua</i> Off: <i>Letamini Domino</i> v: <i>Beati quorum remis-</i> <i>sunt</i> Co: <i>Multitudo languentium</i>	January 20
12v 13r	Sanctoral Propers	St. Agnes In: <i>Me expectaverunt</i> <i>peccatores</i> Ps: <i>Beati Immaculati</i> Gr: <i>Diffusa est gratia</i> v: <i>Ingressa Agnes</i> Off: <i>Offerentur</i> Co: <i>Quinque prudentes</i> Tr: <i>Adducetur regi virgines</i>	January 21
14r 14r-v 15r	Sanctoral Propers	St. Vincent Trobe: <i>Ad laudem beati</i> <i>martyri</i> Trobe: <i>En quia devicit</i> <i>hostes</i> In: <i>Laetabitur Iustus</i> Ps: <i>Exaudi Deus orationem</i> Gr: <i>Posuisti Domine</i> Alleluia <i>Laetabitur Iustus</i> Alleluia <i>Sancti Vincenti</i> <i>levita</i> Sequence <i>Exultete tellus</i> <i>cuncta</i> Tr: <i>Posuisti Domine</i> Off: <i>Gloria et honore</i> Co: <i>Qui vult venire</i>	January 22
15r	Sanctoral Propers	Purification of the Virgin ant: <i>Nunc dimittis Domine</i> <i>servum tuum</i> ant: <i>Diffusa est gratia in</i> <i>labiis</i>	February 2

15v		ant: <i>Offerentur</i> ant: <i>Simule est</i> ant: <i>Ave gratia plena</i> ant: <i>Adorna thalamum</i> ant: <i>Congregamini omnes</i> ant: <i>Lumen ad</i> <i>revelationem</i>	
16r		Tr: <i>Pro? dudum gaudentes</i> Int: <i>Suscepimus Deus</i> Ps: <i>Magnus Dominus</i> Gr: <i>Suscepimus Deus</i> v: <i>Sicut audivimus</i> Alleluia <i>Senes puerum</i> Prosula: <i>Puer ascendente</i> <i>ulnis senex</i>	
16v-17r 17v-18v		Seq: <i>Concentu parili</i> Seq: <i>Qui purgat animas</i> Tract: <i>Nunc dimittis</i> Ant: <i>Diffusa est gratia</i> Off: <i>Diffusa est gratia</i>	
19r		v: <i>Speciem tuam</i> v: <i>Beata es Virgo Maria</i> Co: <i>Responsum accepit</i>	
19v	Sanctoral Propers	St. Agatha Tr: <i>Alme virginis</i> In: <i>Gaudeamus omnes</i> Ps: <i>Eructavit cor meum</i> Gr: <i>Adjuvabit eam</i> v: <i>Fluminis impetus</i> Alleluia <i>Mens mea</i> Seq: <i>Eia organica cantica</i> Tract: <i>Qui seminant</i> Off: <i>Filiae regum</i> Off: <i>Diem festum</i> Prosula: <i>Quem tollerare</i> <i>mundo</i> Co: <i>Qui me dignatus est</i>	February 5
20r			
20v			
21r	Sanctoral Propers	St. Scholastica Tr (Gr): <i>Audi filia</i> Off: <i>Offerentur</i> Co: <i>Diffusa est</i>	February 10
21r	Sanctoral Propers	St. Valentine In: <i>In virtute tua</i>	February 14

21v		Ps: <i>Quoniam prevenisti</i> Co: <i>In virtute tua</i>	
22r 22v	Sanctoral Propers	St. Gregory In: <i>Sacerdotes Dei</i> <i>benedicite</i> <i>Beatus vir</i> <i>Gloria et honore</i> <i>Beatus servus</i> <i>Os iusti</i> <i>Domine prevenisti</i> <i>Desiderium anime eius</i>	March 12
22r 22v	Sanctoral Propers	St. Benedict In: <i>Vir Dei Benedictus</i> Ps: <i>Beati immaculati</i> Gr: <i>Repletus sancto Spiritu</i> v: <i>Illusionem Regis</i> Tract: <i>In columbe specie</i> <i>vidit</i> Off: <i>In tempesta noctis</i> <i>lucernam</i> v: <i>Mira rem hanc</i> <i>speculationem</i> Co: <i>Hodie dilectus Domini</i> <i>Benedictus</i>	March 21
22v 23r	Sanctoral Propers	Annunciation (2 Masses) In: <i>Vultum tuum</i> Gr: <i>Diffusa est</i> Tract: <i>Ave Maria gratia</i> <i>plena</i> v: <i>Benedicta tu</i> Off: <i>Ave Maria</i> Co: <i>Dilexisti iustitiam</i> In: <i>Ingressus Gabriel</i> <i>archangelus</i> Ps: <i>Celi</i> Gr: <i>Concupivit rex</i> v: <i>Audi filia et vide</i> Tr: <i>Ave virgo Maria Dei</i> <i>tibi gratia</i> v: <i>Excelsus tecum</i> v: <i>Benedicta</i> v: <i>Excellens</i>	March 25

23v		Off: <i>Ave spes nostra Dei genitrix</i> v: <i>Beata mater incorrupta</i> v: <i>Da olim quod legis figuram</i>	
23v 24r 24v	Temporal Propers	Septuagesima In: <i>Circumdederunt me</i> Ps: <i>Diligam te</i> Gr: <i>Adjutor in opportunitatibus</i> Tract: <i>De profundis</i> prosula: <i>Domine exaudiat preces supplicum</i> Off: <i>Bonum est confiteri</i> v: <i>Quam magnificata</i> v: <i>Exaltabitur sicut unicornus</i> Co: <i>Illumina faciem</i>	N/A
24v 25r 25v	Temporal Propers	Sexagesima In: <i>Exsurge, quare obdormis</i> Ps: <i>Deus auribus</i> Gr: <i>Sciant gentes</i> v: <i>Deus meus, pone illos</i> Tract: <i>Commovisti, Domine</i> Prosula: <i>Virnites celica</i> Off: <i>Perfice gressus meus</i> v: <i>Exaudi Domine</i> v: <i>Ego autem</i> Prosula: <i>Redemptor mundi piissime</i> Co: <i>Introibo ad altare Dei</i>	N/A
26r 26v	Temporal Propers	Quinquagesima In: <i>Esto mihi in Deum</i> Ps: <i>In te Domine</i> Gr: <i>Tu es Deus</i> v: <i>Liberasti in brachio</i> Tract: <i>Jubilare Deo</i> Off: <i>Benedictus es, Domine</i> v: <i>Beati immaculate</i> v: <i>Aufer a plebea</i> v: <i>Vitam iniquitatis</i> v: <i>Vitam veritas</i>	N/A

27r		v: <i>Vitam mandatum</i> Prosula: <i>Tue potens qui fecisti</i> Co: <i>Manducaverunt</i>	
27r	Temporal Propers	Ferial III	N/A
	Temporal Propers	Ferial V	N/A
	Temporal Propers	Ferial VI	N/A
	Temporal Propers	Quadragesima	N/A
31v-36v	Temporal Propers	Ferial II Ferial III Ferial IIII Ferial V Ferial VI Saturday 2 nd Sunday of Lent In: <i>Dirige me Domine</i> Ps: <i>Ad te levavi</i> Gr <i>Qui confidunt</i> Of: <i>Patres esurre in Egypto</i> v: <i>Memento esurre Domine</i> v: <i>Memor multitudinis</i> Co: <i>Redimet Dominus animas servorum</i>	
36v-41r	Temporal Propers	Ferial II Ferial III Ferial IIII Ferial V Ferial VI Saturday Co: <i>Opportet te, fili</i> 3 rd Sunday of Lent	
41r-46r	Temporal Propers	Ferial II Ferial III Ferial IIII Co: <i>Lutum fecit</i>	

		Ferial V Ferial VI <i>Co: Qui biberit</i> Saturday <i>Co: Nemo te condemnavit</i> 4 th Sunday of Lent	
46r-50v	Temporal Propers	Ferial II Ferial III Ferial IIII Ferial V Ferial VI Saturday <i>In: Domine exaudi oratione</i> <i>Gr: Dies mei sicut umbra</i> <i>Alleluia Tu autem domine</i> <i>Co: Iudica domine</i> <i>nocentes</i> 5 th Sunday of Lent	
50v-54v	Temporal Propers	Ferial II Ferial III Ferial IIII Ferial V Ferial VI Saturday	
54v-59r	Temporal Propers	Palm Sunday	
59r-62r	Temporal Propers	Ferial II Ferial III Ferial V=IIII Ferial V <i>Co Dominus Hiesus</i> <i>postquam</i>	
62r-64r	Temporal Propers	Maundy Thursday	
64r-66v	Temporal Propers	Good Friday	
66v-68v	Temporal Propers	Holy Saturday	

68v-72v	Temporal Propers	Easter Sunday <i>Alleluia Pascha nostrum</i>	
72v-83r	Temporal Propers	Ferial <II> <i>Alleluia Nonne cor nostrum</i> Ferial <III> Ferial IIII Ferial V Ferial VI Saturday Octave of Easter <i>Alleluia Quasi modo geniti</i> <i>Alleluia Gavisí sunt</i> <i>discipuli</i> Off: <i>Surrexit Dominus de sepulcro</i>	
83r-87v	Temporal Propers	2 nd Sunday after Easter 3 rd Sunday after Easter 4 th Sunday after Easter <i>Alleluia Suxerunt de petram</i> 5 th Sunday after Easter	
87v-95v	Sanctoral Propers	Saints Tiburtius and Valerian St. George St. Mark the Evangelist	April April April 25
95v-96v	Temporal Propers	Major Litanies	
96v-104v	Sanctoral Propers	St. Vitalis St. Philip and James Finding of the Holy Cross Off: <i>Veniens vir splendidis</i> Co: <i>Nos autem gloriari...</i> <i>liberati sumus</i> Co: <i>Per sanctam crucem</i> St. Alexander St. Eventius, Theodolus and Iuvenal	May 3

		Apparition of Saint Michael in Monte Gargano <i>Alleluia Confitebor tibi Domine</i> <i>Alleluia Qui facit angelos suos</i> Saints Gurdiani, Cyril, and Peter, Saints Nereus and Achileus	May 8
104v-107r	Propers	Dedication of a Church <i>Tr: Ad sollemnitatem huius templi</i>	May 13
107r-110v	Sanctoral Propers	Vigil of the Ascension <i>Co: Non pro his rogo</i> <Ascension> 1 st Sunday after Ascension <i>Alleluia Non vos relinquam</i> <i>Alleluia Psallite Domino</i>	
110v-115r	Temporal Propers	Vigil of Pentecost, Pentecost	
115r-117r	Temporal Propers	Ferial II <i>Alleluia Spiritus sanctus docebit vos</i> Ferial III <i>Alleluia Spiritus qui a patre</i> Ferial IIII <i>Alleluia Spiritus Paraclitus</i> Ferial V Ferial VI Ferial IIII Ember Day Ferial VI Saturday	

		<i>Alleluia Caritas Dei diffusa est</i>	
117r-122r	Sanctoral Propers	<p>Sts. Erasmus, Marcellinus and Peter Sts. Primus and Felicianus St. Basilides St. Cyrinus, Nabor and Nazarius St. Bartholomew</p> <p><i>Alleluia O quam beatus est</i></p> <p>Sts. Mark and Marcellianus St. Vitus Sts. Gervase and Protase</p>	<p>June 2</p> <p>June 9 June 12 June 17 (August 24?) June 17</p> <p>June 18 June 19</p>
122r-126r	Sanctoral Propers	Vigil of St. John the Baptist, First Mass, <Major Mass>	June 23-24
126r-127v	Sanctoral Propers	<p>Saints John and Paul</p> <p><i>Alleluia Ecce quam bonum</i> (2 melodies)</p>	June 26
127v-133v	Sanctoral Propers	<p>Vigil of Saints Peter and Paul <Saints Peter and Paul></p> <p>In: <i>Nunc scio vere</i> Trobe: <i>Angelicis postquam monitis</i> <i>Alleluia Beatus Petrus apostolus vidit</i></p> <p>St. Paul</p> <p><i>Alleluia Magnus sanctus Paulus</i> <i>Alleluia O quam beatus es Dei . . . Paulus</i></p>	<p>June 28 June 29</p> <p>June 30</p>
133v-133v	Sanctoral Propers	Saints Processus and Martinian	July 2
133v-134r	Sanctoral Propers	<p>Octave of Saints Peter and Paul</p> <p><In: <i>Nunc scio vere</i>> <<i>Alleluia Nimis</i>></p>	July 6

		Off: <i>Beatus es Simon Petre v: Iesus dixit discipulis suis <Co: Domine si tu es></i>	
134r-135v	Sanctoral Propers	Seven Brother Martyrs Sts. Faustinus and Beatrice (formulary of Saint Apollinaire) Sts. Nazarius and Celsus <i>Alleluia Sancte vir Dei libera nos</i> Sts. Felix and Simplicius Sts. Abdon and Sennon Seven Brother Martyrs (Holy Machabees) St. Stephen of Hungary St. Sixtus	July 10 July 29? July 28 July 29 July 30 August 1 August 3 August 6
135v 136r 136v 137r 138r	Sanctoral Propers	Vigil of the Transfiguration <Transfiguration> Trope: <i>Majestas et potestas</i> Trope: <i>Omni potens</i> In: <i>Benedicta sit</i> Alleluia: <i>Seque sonet nostra</i> <i>Alleluia Omnipotens Deus</i> <i>Alleluia Laudanda</i> <i>tremenda trinitas</i> Seq: <i>Benedicta et sancta</i> Seq: <i>Alma chorus Domini</i> Off: <i>Benedictus sit</i> Co: <i>Benedicimus Deum</i>	August 5 August 6
138r	Sanctoral Propers	St. Donatus St. Cyriacus In: <i>Timete Dominum</i> Ps: <i>Benedicam Domino</i> Ps: <i>Timete Dominum</i> Off: <i>Letamini</i> Co: <i>Signa autem eos</i>	August 7 August 8
138v	Sanctoral Propers	<Vigil of St. Lawrence> St. Lawrence	August 9 August 10

139r		In: <i>Dispersit</i> Off: <i>Oratio mea</i> Co: <i>Qui vult venire</i>	
139v		Trope: <i>Ecce adest martyr</i> In: <i>Probasti Domine</i> Alleluia prosula: <i>Valde preclarus</i> Alleluia <i>Beatus Laurentius</i> Alleluia <i>Terri aus</i> Seq: <i>Laurenti dabit</i> Off: <i>Confessio et pulchritudo</i> v: <i>Cantate</i> Co: <i>Qui michi ministrat</i>	
140r	Sanctoral Propers	St. Hippolytus St. <Eusebius>	August 13 August 14
140v		Trope: <i>Ad laudem sanctorum martyrum</i> In: <i>Iusti epulentur</i> Co: <i>Dico autem</i>	
140v	Sanctoral Propers	<Vigil of the Assumption> Assumption	August 14 August 15
141r		Trope: <i>Gaude Virgo</i> Alleluia: <i>Alma semper Maria</i> Alleluia <i>O quam beata</i> Alleluia <i>Quasi cedrus exaltata</i> Alleluia <i>Celos penetrat</i> Alleluia <i>Psallens laudens</i> Trope: <i>Beata tu Virgo Maria</i> Seq: <i>Aurea flore prima</i> Seq: <i>Sanctum diem celebremus</i> Off: <i>Assumpta est Maria in celum</i> v: <i>Paradisi portas</i> Co: <i>Dilexisti iustitia</i>	
141v			
142r			
142v			
143r			
143v			
144r			
144r	Sanctoral Propers	Saint Agapitus In: <i>Letabitur</i> Gr: <i>Vindicatio</i>	August 17

145r	Sanctoral Propers	St. Felix and Adauctus <Int: <i>Sapientiam sanctorum narrent populi</i> > <Gr: <i>Iustorum animae</i> > <Alleluia <i>Mirabilis</i> > Offertory: <i>Laetamini in Domino</i> Co: <i>Quod dico vobis in tenebris</i>	August 30
145 v	Sanctoral Propers	Holy Twelve Brothers Int: <i>Iusti epulentur</i> Gr: <i>Ecce quam bonum</i> v: <i>Sicut unguentum in capite</i> Gr: <i>Iustorum animae</i> Alleluia: <i>Haec est vera</i> <Off: <i>Anima nostra</i> > <Co: <i>Dico autem vobis</i> >	September 1
145v 146r 147r	Sanctoral Propers	Nativity of the Blessed Virgin Trobe: <i>Hodie cunctorum orta est</i> Int: <i>Salve Sancta parens</i> ps: <i>Eructavit cor meum</i> Gr: <i>Benedicta et venerabilis es</i> v: <i>Virgo Dei genitrix</i> Alleluia <i>Gloriosae virginis</i> pr: <i>Nativitatem pia</i> Alleluia pr: <i>nativitatem pia</i> Alleluia <i>Nativitas tuas</i> Seq: <i>Plaudite laudes nunc</i> Off: <i>Felix namque es sacra</i> Co: <i>Beata viscera</i>	September 8
147r-147v	Sanctoral Propers	St. Gorgonius In: <i>Gloria et honore</i> Alleluia <i>Posuisti</i> Off: <i>Posuisti</i> v: <i>Magna est gloria</i>	September 9
147v	Sanctoral Propers	Sts. Protus and Hyacinth	September 11

		In: <i>Anima nostra</i> Alleluia <i>Fulge</i>	
147v	Sanctoral Propers	Exaltation of the Cross In: <i>Nos autem gloriari</i> Alleluia <i>Dextera Dei fecit</i> Alleluia <i>Salva nos Christe</i> Off: <i>Dextera</i> Co: <i>Nos autem gloriari</i>	September 14
147v	Sanctoral Propers	Saints Cornelius and Cyprian In: <i>Sacerdotes</i> Gr: <i>Sacerdotes</i> Alleluia <i>Exulta</i> Off: <i>Veritas</i> Co: <i>Sint lumbi vestri</i>	September 14
148r		St. Nicomedus St. Euphemius Vigil of St. Matthew St. Matthew St. Cosmas	September 16 September 16 September 20 September 21 September 27
148r		St. Dionysius Trove: <i>Carmen lirare</i> <i>soneam</i> Off: <i>Letamini</i> Co: <i>Iustorum</i>	October 9
149r	Sanctoral Propers	Sts. Simon and Jude Int: <i>Mihi autem</i> Ps. <i>Domine probasti me</i> Gr: <i>Nimis honorati sunt</i> v. <i>Dinumerabo eos</i> Alleluia <i>Vos estis lux</i> Seq: <i>Clare sanctorum</i> <i>senatus</i> Off: <i>In omnem terram</i> v.1 <i>Caeli enarrant gloriam</i> v.2 <i>Dies diei eructant</i> Co: <i>Vos qui secuti estis</i>	October 28
149v 149v-150r 150r			
150r	Sanctoral Propers	Vigil Feast of All Saints All Saints In: <i>Timete</i>	October 31

		Gr: <i>Time-te</i> Off: <i>Letamini</i> Co: <i>Signa</i>	
150r 150v 151r 151v	Sanctoral Propers	Feast of All Saints Trove: <i>Sanctorum ce-vibus</i> In: <i>Gaudeamus omnes</i> Alleluia <i>Multa certamini</i> Alleluia v: <i>O quam pretiosum</i> Alleluia <i>Fulgebunt iusti</i> Alleluia <i>Sancti et iusti</i> Prosula <i>Ecce pulchra canorum</i> Seq: <i>Eia turba sancta</i>	November 1
152r	Sanctoral Propers	St. Theodore St. Mennus Vigil of St. Martin	November – November 11 November 10
152r 153r 153v 154r	Sanctoral Propers	St. Martin Trove: <i>Qui superasti</i> In: <i>Beatus Martinus</i> Gr: <i>Dixerunt discipuli</i> Alleluia <i>Olis de minibus</i> Alleluia v: <i>Beatus vir</i> Seq: <i>Candida cantit</i> Seq: <i>Gloriosa dies</i> Off: <i>Quirum ineffirum</i> v: <i>O beatum virum</i> v: <i>Martynus</i>	November 11
154v 155r	Sanctoral Propers	St. Cecilia In: <i>Loquebar</i> Gr: <i>Audi filia</i> Alleluia <i>Expensis minibus</i> Off: <i>Afferentur</i> Co: <i>Confundantur</i>	November 22
155r 155v	Sanctoral Propers	St. Clementis In: <i>Dicit Dominus</i> Alleluia <i>Ora pro nobis</i> Off: <i>Veritas</i> Co: <i>Beatus</i>	November 23
155v	Sanctoral Propers	Vigil of St. Andrew	November 28

		In: <i>Dominus secus</i> Gr: <i>Nimis honorati</i> Off: <i>Gloria et honore</i> Co: <i>Dicit Andreas</i>	
155v 156r	Sanctoral Propers	St. Andrew prosula: <i>In Sancti Andreae</i> In: <i>Michi autem</i> Gr: <i>Constitues eos</i> Alleluia <i>Dilexit Andreas</i> Alleluia <i>Sancte Andreae</i> <i>apostole</i> Seq: <i>Candum syderum</i> Off: <i>Michi autem</i> Co: <i>Venit post me</i>	November 29
156v-166v 157r 157v	Temporal Propers	Sundays after Pentecost II In: <i>Domine in tua</i> <i>misericordia</i> Gr: <i>Ego dixi Domine</i> Seq: <i>Alma dies dominica</i> Off: <i>Intende</i> Co: <i>Narrabo</i> III In: <i>Factus est Dominus</i> Seq: <i>Adesto nobis</i> Off: <i>Domine convertere</i> Co: <i>Cantabo Domino</i> <III> In: <i>Respice in me</i> <V> VI VII Alleluia <i>Venite filii</i> VIII <VIII> X XII (XI)	N/A

		<p>Off: <i>Recordare mei</i> <i>Domine</i> <i>v. Memento nostri</i></p> <p>XIII (XII) XIV (XIII) XV (XIII) XVI (XV) XVII (XVI) XVIII (XVII) Ember Feria III (=VII) <Friday> Ember Saturday XVIII XX XXI XXII XXIII XXIII (XXIII)</p>	
166v-170v	Propers	<p>For more than one apostle</p> <p><i>Alleluia Dinumerabo eos</i></p> <p>For more than one martyr</p> <p><i>Alleluia Vindica Domine</i></p> <p>For one martyr</p> <p><i>Alleluia Justum deduxit</i> <i>Dominus</i> <i>Alleluia Gloria et honore</i></p> <p>For Virgins</p> <p><i>Alleluia Veni sponsa</i> <i>Christi</i></p> <p>Common of Confessors (Mass for ordination of Pontiffs; 2 Masses) <Mass for Journeys></p> <p>In: <i>Benedictus Dominus die</i> <i>cotidie</i></p>	

		<p>Gr: <i>Prosperum iter faciet nobis</i> Off: <i>Benedicat nos Dominus Deus</i> Co: <i>Prosperum iter faciet nobis</i> <Rain></p> <p>In: <i>Domine rex Deus Abraham</i> Off: <i>Respice Domine quoniam</i> Co: <i>Numquid est in iddis</i></p> <p><Peace> <Sickness> Requiem 1</p> <p>In: <i>Rogamus te domine Deus noster</i> Gr: <i>Qui Lazarum resuscitasti</i> v: <i>Requiem eternam</i> Off: <i>Subvenite sancti</i> v: <i>Suscipiat</i> Co: <i>Donet eis Dominus requiem</i></p> <p>Requiem 2</p> <p>Off: <i>Requiem eternam</i> Off: <i>Domine Iesu Christe</i> v: <i>Hostias et preces</i> Co: <i>Ego sum resurrectio et vita</i> Co: <i>Omne quod dat</i></p> <p>Requiem 3</p> <p>In <i>Si enim credimus</i> V <i>Et sicut in Adam</i> Gr <i>Convertere animam</i> v: <i>Quia eripuit animam</i> Co: <i>Pro quorum memoria</i></p>	
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170v-180v	Propers	<p>Alleluias for Sundays after Pentecost and for the Common of Saints with prosulae</p> <p><i>Deus noster refugium Non nobis Domine Ad Dominum dum tribularet Qui confidunt in Domino</i></p> <p>f. 174 for Apostles f. 175v for more than one martyr f. 177r for one martyr <f. 178 confessors> <f. 179 Virgins></p>	
180v-185r	Ordinary	<p>14 Kyries in Ben 35</p> <p>1. <i>Omnipotens Stelligeri</i>, M 46 2. <i>Pater excelse summeque immense</i> M 27 3. <i>Christe caelorum rex Deus aeterne</i> M 215 4. <i>Auctor Caelorum</i>, M52 5. <i>Deus Pater Maiestatis</i> M 31, 34 6. <i>Alme Domine rex cunctorum</i> M 31, var 1 7. <i>Cantemus Cuncti Laudes</i> M 68, 602 8. <i>Hodie Christus Resurrexit</i> M 209=98? 9. <i>O Theos Ischyros</i> M 219 10. <i>Devote Canentes</i> M. 77 11. <i>Adest Reducta dies</i> M 49 12. <i>Virginis Odas</i>, M 224 13. <i>Rex Deus immense</i> M 83 14. <i>Domine Miserere, Qui passurus</i> BTC-KY7; 34</p>	
185r-194v	Ordinary	<p>11 Gloria</p> <p>1. <i>Laus tua Deus</i> 39</p>	

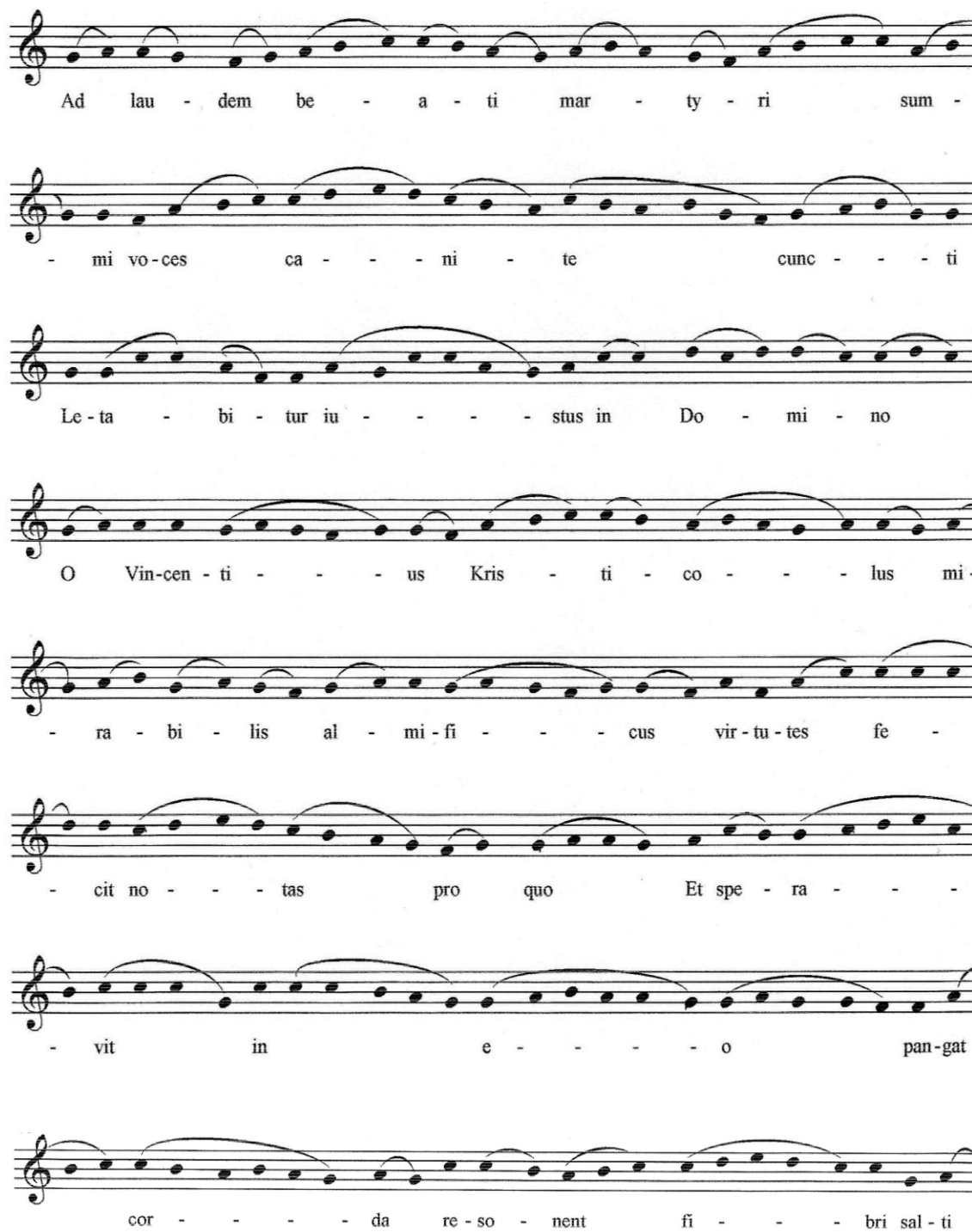
		<p>2. <i>Pax Sempiterna</i> 39 A</p> <p>3. <i>Cives Superni</i> and <i>Christus Surrexit</i> 51=2 var 1 simple intonation, Milan IV)</p> <p>4. <i>Rex Hodie Christus</i> 13 ad lib II; branch of 51.2</p> <p>5. <i>Quem Patris ad dextram</i> 51=2 XI?</p> <p>6. <i>Assit Honor</i> 15</p> <p>7. <i>Quem Cives Caelestes</i> 43 XV</p> <p>8. <i>Quem Novitate</i> 39 A</p> <p>9. <i>Coetus in Arce</i> 12 I</p> <p>10. <i>Aureas Arces</i> 21 III</p> <p>11. (no trope) 56 IV</p> <p>Francisca</p>	
195r-198v	Ordinary	Lacuna of 1 folio, then 16 Sanctus	
195 r		<p>1. <i>Antra modicis deserti nati</i> T 45</p> <p>2. T 111</p> <p>3. T 109</p> <p>4. T 223 see number 10</p> <p><i>Mundi fabricator</i></p> <p>5. T 216 var <i>Pater Lumen</i></p> <p>6. T 213 var now incomplete (with prosula <i>Laudes Deo ore pio?</i>)</p> <p>Lacuna of 1 folio?</p> <p>7. <i>Altissimeque rector</i></p> <p>Prosula: <i>conditor alme</i> T. 92</p> <p>8. T 197 no trope Prosula: <i>Hosanna plasmatum populum</i> Prosula 2: <i>Hosanna dulcis est cantica</i> T 89</p> <p>9. <i>Quem cuncti angeli</i> T 86</p> <p>10. <i>Mundi fabricator</i> T 223 (=number 4)</p> <p>11. <i>Admirabilis splendor</i> T 74</p> <p>12. <i>Ante thronum Domini</i> T 178</p>	
196 v			
197 r-v			

197v-198r 198 v		13. <i>Quem cherubim et seraphim</i> Prosula: <i>Pie Christe descendisti</i> T 223 var 14. <i>Pax in caelo & Laudatur trina maiestas</i> T 60 (66, 67?) 15. <i>Corona iustitiae</i> Prosula: <i>Gloria Christe omnes resurgamus</i> T 152 (=154) 16. <i>Quam pulchra est</i> T 62	
199r-200r	Ordinary	Lacuna of 1 quaternion, then ending fragment of an <i>Agnus Dei</i>	
199v-201v	Ordinary	<i>Ite Missa est...Benedicamus Domino</i>	
200r-201v 200r 200r-200v 200v 201r-201v 201v		Sequences <i>Hec est sancta sollemnitatis</i> (for martyr or confessor) <i>Agnus Dei Christe rex hodie</i> <i>Gaudet omnes celicole hodie</i> <i>Qui benedicti cupitis</i> only last part from <i>Senectem possidens</i> following lacuna of undetermined size Sequence: <i>Omnis virtus, rex fortissimos</i> (unidentified. Uses Greek words)	Christmas (December 25) Epiphany (January 6) St. Benedict (March 21)
202r-202v	Sanctoral Propers and Ordinary	End of Credo (“rum et venture saeculi”) Off: <i>Hodie Christus natus</i> Sanctus Agnus Dei Co: <i>Dicite pastores quem</i>	Christmas (December 25)

202v	Sanctoral Propers	St. Stephen Ingressa: <i>Stephanus autem</i> Gr: <i>Scribite diem hunc</i> verse Alleluia <i>Posuisti</i> (partial)	December 26
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Appendix B: Chant Transcriptions

FOLIO 14R: INTROIT FOR THE FEAST OF ST VINCENT *LETABITUR IUSTUS* WITH INTERPOLATED TROPE *AD LAUDEM BEATI MARTYRI*



Ad lau - dem be - a - ti mar - ty - ri sum -

- mi vo - ces ca - - - ni - te cunc - - - ti

Le - ta - bi - tur iu - - - - stus in Do - mi - no

O Vin - cen - ti - - - us Kris - ti - co - - - lus mi -

- ra - bi - lis al - mi - fi - - - - cus vir - tu - tes fe -

- cit no - - - tas pro quo Et spe - ra - - -

- vit in e - - - - o pan - gat

cor - - - - da re - so - nent fī - - - bri sal - ti

to - nent ar - mo - ni - a vo - ces qui - a

Et lau - da - - - bun - tur om - - - nes

64
rec - ti cor - de PS: Ex au - di De - us ora.

The image shows a musical score for three staves. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style that suggests a hymn or a liturgical song, with long, flowing lines and many slurs. The lyrics are in Latin. The first staff has the lyrics 'to - nent ar - mo - ni - a vo - ces qui - a'. The second staff has 'Et lau - da - - - bun - tur om - - - nes'. The third staff is marked with a '64' and contains the lyrics 'rec - ti cor - de PS: Ex au - di De - us ora.'.

Text:

Ad laudem beati martyri summi voces canite cuncti

Laetabitur iustus in Domino

O Vincentius Kristiculus mirabilis almificus virtutes fecit notas pro quo

Et speravit in eo

Pangat corda resonant fibri salti tonent armonia voces quia

Et laudabuntur omnes recti corde

PS: Exaudi Deus orationem meam <cum deprecor: a timore inimici eripe animam meam>

Translation¹⁷⁴:

In praise of the high and blessed martyr, sing ye all [these] words:

The just shall rejoice in the Lord

O Vincent, admirable and generous dweller in Christ, for whom he has made his virtues known

And shall hope in Him

Let the hearts sing, let strings resound, let the voices rise high in harmony, for

All the upright in heart shall rejoice

PS: Hear, O Lord, my prayer <which I beseech: pull out my soul from the snares of my enemies >

¹⁷⁴ Translation from *Beneventanum Troporum Corpus*, XVI p. 33.

**FOLIO 14R: FEAST OF ST VINCENT, INTROIT TROPE 2: *EN QUIA DEVICIT HOSTES*
(TEXT ONLY)**

Text:

En quia deuicit hostes nam Vincentius inde

Letus exaltat inter termina multa

In Kristo laudandu erit per secula simulque

Trope text with interpolated Introit text:

En quia deuicit hostes nam Vincentis nam vincentius inde

Laetabitur iustus in Domino

Letus exaltat inter termina multa

Et speravit in eo

In Kristo laudandu erit per secula simulque

Et laudabuntur omnes recti corde

PS: Exaudi Deus orationem meam <cum deprecor: a timore inimici eripe animam meam>

Translation¹⁷⁵:

Lo, since Vincent has defeated the enemy, therefore

The just shall rejoice in the Lord

Joyful he exults in the midst of many foes

And shall hope in Him

He shall indeed be praised in Christ forever, and in the same manner

All the upright in heart shall rejoice

PS: Hear, O Lord, my prayer <which I beseech: pull out my soul from the snares of my enemies >

¹⁷⁵ Translation from *Beneventanum Troporum Corpus*, XVI p. 33.

FOLIO 14v: FEAST OF ST VINCENT, GRADUAL: *POSUISTI DOMINE*

po - su - i - - - sti do - - - - -

- - - - - minus su - - - per ca - - -

put e - - - - -

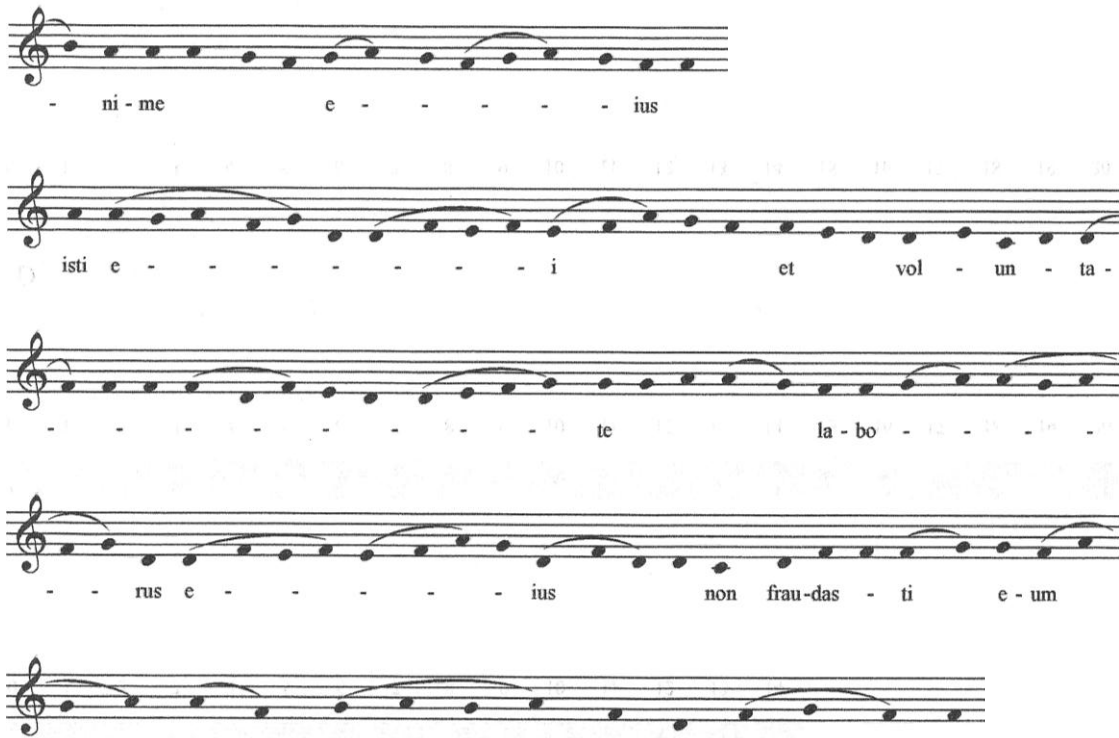
- ius co - ro - nam de

la - - - pi - de pre - ti - o - - - - -

- - so

De - si - de - ri - um

a -



Text:

Posuisti Domine super caput eius coronam de lapide pretioso

Verse: Desiderium anime eius tribuisti ei et voluntatem laborum eius non fraudasti eum

Translation:

You placed, O Lord, on his head a crown of precious stones

Verse: You have given him the desire of his soul and you did not defraud him of his willing labors

FOLIO 14v: FEAST OF ST. VINCENT, ALLELUIA: *LETABITUR IUSTUS*

Al - le - lu - ia

Le - ta - bi - tur ius -

- tus in Do - mi - no et spe -

ra -

- vit in e - o et lau - da -

bun - tur om - nes rec - ti

cor - de

Text:

Alleluia. Letabitur iustus in Domino et speravit in eo et laudabuntur omnes recti corde.

Translation:

Alleluia. The just shall rejoice in the Lord and shall hope in Him and the upright in heart shall rejoice.

**FOLIO 14v: FEAST OF ST. VINCENT, ALLELUIA: *SANCTI VINCENTI LEVITA CHRISTI*
(TEXT ONLY)**

Text:

Alleluia. Sancte Vincenti levita Christi intercede pro nobis.

Translation:

Alleluia. O Saint Vincent, deacon of Christ, intercede for us.

FOLIOS 14V-15R: FEAST OF ST VINCENT, SEQUENCE: *EXULTET TELLUS CUNCTA*¹⁷⁶

Ex - ul - tet tel - lus cunc - ta le - te -

tur ca - ro re - dem - ta De - um lau - dant ar - va Pri - or qui di - le - xit

plas - mam so - bo - lem pro - pri - am pro e - o ad ru - ram Mi - sit li - be - ra - re

fes - sum quem se - va te - ne - bat tar - ta - ra I - sti sunt nam - que De - i

mar - ti - res at - le - ta Chri - sti < > sunt di -

gna pre - mi - a De - pre - ce - mur cunc - tis e - o - rum sub - si - di -

is ut ip - si pro no - bis in - ter - ce - dant ad ip - sum pro - cu - ius a - mo -

rem san - gui - nem ef - fu - si sunt Hu - ic al - ti thro - no men - tem

¹⁷⁶ The < > marks indicate an area where the text is illegible because it is faded and slightly cut off at the corner of the manuscript folio.

sem - pi - ter - na fa - mu - le mur e - ter - na se - cu - la Tol - lat cri - mi -
 num do - na sem - pi - ter na fa - mu - le - mur e - ter - na in se -
 cu - la a - men

Text:

Exultet tellus cuncta letetur caro redemta Deum laudant arva

Prior qui dilexit plasmam sobolem propriam pro eo ad ruram

Misit liberare fessum quam seva tenebat tartara

Isti sunt namque Dei martires at leta Christi

< > sunt digna premia

Deprecemur cunctis eorum subsidiis ut ipsi pro nobis intercedant ad ipsum pro cuius
amorem sanguinem effusi sunt

Huic alti throno mentem sempiterna famulemur eterna secula

Tollat criminum donat sempiterna famulemur eterna in secula amen

Translation:

Let the shores exult all together and let the redeemed flesh rejoice; the fields praise God

Before whose own image he was sent to liberate the tired who were kept by the beasts of
hell. These are therefore the martyrs of God that gladden Christ

< > are worthy of the prize.

Let us pray together for their protection that they might intercede for us to Him for whom
their blood was shed in love.

Let us always serve the highest throne for ever.

Let evil be destroyed and let us always serve for ever. Amen

FOLIO 15R: FEAST OF ST VINCENT, TRACT: *POSUISTI DOMINE*

Po - su - is - - - sti Do - mi - - - ne

su - per ca - - - put e - - - - - ius

co - ro - - - - nam de la - -

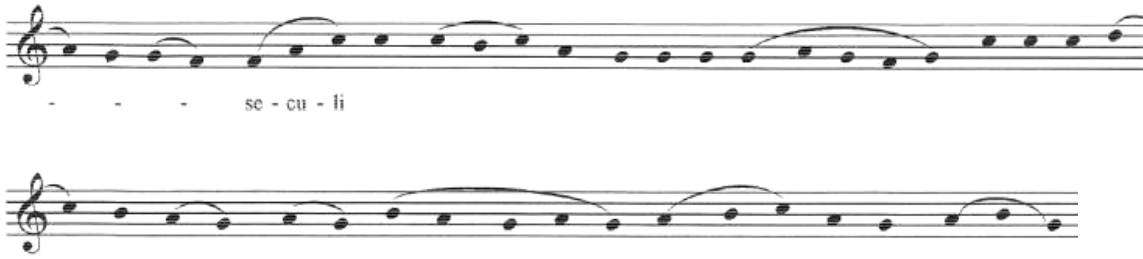
- - - pi - de pre - ti - o - - - - - - -

- - - so Vi - - - tam peti - it et tri - bu - is - ti

e - - - - - - - - - - - - -

- - - - - - - - - - - i Lon - gi - tu - di - nam - di - e -

- - - - - rum - - - - m - se - cu - lum - - - -



Text:

Posuisti Domine super caput eius coronam de lapide pretioso.

Vitam petit a te, tribuisti ei longitudinem dierum in seculum seculi.

Translation:

You placed, O Lord, on his head a crown of precious stones.

He asked life of Thee, and Thou hast given it to him for the length of days for ever and ever.

FOLIO 15R: FEAST OF ST VINCENT, OFFERTORY: *GLORIA ET HONORE* (INCIPIT)

FOLIO 15R: FEAST OF ST VINCENT, COMMUNION: *QUI VULT VENIRE*

Qui vult ve - ni - re _____ post me _____ ab - ne - - - get

se - met - ip - so et _____ tol - lat _____ cru - - - cem su - - -

am et se - - - - qua - tur _____ me

The image shows three staves of musical notation in a single system. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notes are connected by horizontal lines, indicating a continuous melody. The lyrics are written below the notes, with hyphens indicating syllables that span multiple notes. The first staff contains the text 'Qui vult ve - ni - re _____ post me _____ ab - ne - - - get'. The second staff contains 'se - met - ip - so et _____ tol - lat _____ cru - - - cem su - - -'. The third staff contains 'am et se - - - - qua - tur _____ me'.

Text:

Qui vult venire post me abneget semetipsum et tollat crucem suam et sequatur me

Translation:

Whoever wants to follow me, let him deny himself and take up his cross and follow me

**FOLIO 128V-129R: FEAST OF ST PETER, INTROIT: *NUNC SCIO VERE* WITH
INTERPOLATED TROPE *ANGELICIS POSTQUAM MONITIS***

An - ge - li - cis post - quam mo - ni - tis de

car - ce - re li - ber ex - i - e - rat gau - dens lo - qui - tur iam ta -

- li - a Pe - trus Nunc sci - o ve - re qui - a

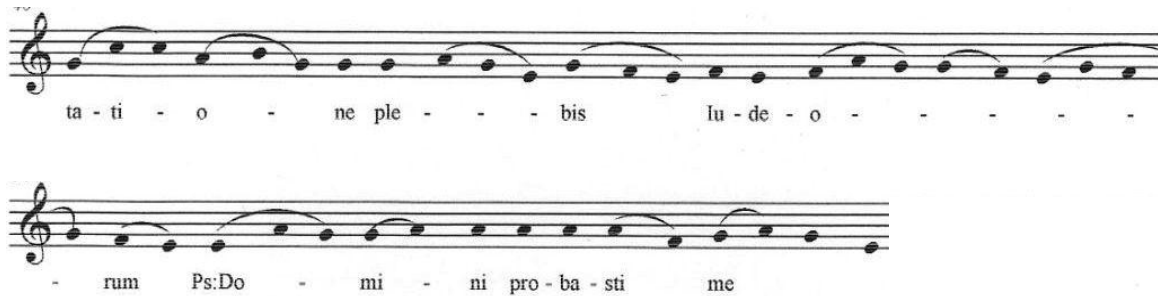
mi - sit Do - mi - nus An - ge - lum su - um Qui

so - let es - se su - is pre - sens per se cu - la sanc -

- tis e - ri - pu - it me de ma - nu He -

- ro - dis Ec - cle - si - e pre - ci - bus sanc - to -

- rum res - ti - tu - es me et de o - mni ex - spec -



Text:

Angelis postquam monitis de carcere liber exierat gaudens loquitur iam talia Petrus.

Nunc scio vere <quia misit Dominus Angelum suum>

Qui solet esse suis presens per secula sanctis.

Et eripuit me <de manu Herodis>

Ecclesiae precibus sanctorum restitues me.

Et de omni expectatione <plebes Judaeorum>

Ps: Domine probasti me, <et cognovisti me: tu cognovisti sessionem meam, et resurrectionem meam. Gloria Patri...>

Translation¹⁷⁷:

After he had gone forth free from prison by virtue of the angelic counsel, Peter now speaks these words, rejoicing:

Now I know truly that the Lord has sent his Angel

Who is wont to be there forever for his saints

And has delivered me from the hands of Herod

Thou restorest me by the prayers of the saints of the church.

And from all the expectations of the Jewish people

Ps: Lord you have proven me, <and you have known me: you have known my sitting down and rising up. Glory be to the Father...>

¹⁷⁷ *Beneventanum Troporum Corpus*, XVI, p. 41.

FOLIO 129R: FEAST OF ST PETER, GRADUAL: *CONSTITUES EOS*

Con - sti - tu - es e - os prin - ci - pes

su - per om -

nem ter - ram me -

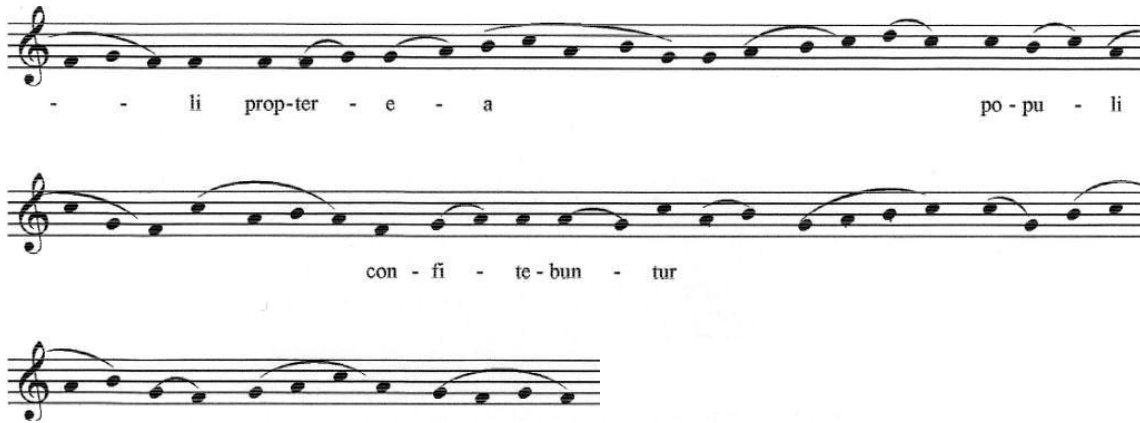
- - mo - - - - res e - runt ni - mi - nis tu -

i Do - mi - ne

Pro - pa - - - - - - - - - -

- - - tri - bus tu - - - - is na -

- - - ti sunt ti - bi fi - - - - -



Text:

Constitues eos principes super omnem terram memores erunt nominis tui Domine.

Pro patribus tuis nati sunt filii propterea populi confitebuntur

Translation¹⁷⁸:

Thou shalt make them princes over all the earth: they shall remember Thy name, O Lord.

Instead of thy fathers, sons are born to thee: therefore shall people praise thee.

¹⁷⁸ Dom Gaspar Lefebvre, O.S.B., *Saint Andrew Daily Missal* (Saint Paul, MN: The E.M. Lohmann Co., 1937), p. 1280.

FOLIO 129R: FEAST OF ST PETER, ALLELUIA: *BEATUS ES SIMON BAR IONA* WITH
PROSULAE: *ALME NOBIS PETRE* AND *BEATUS PETRUS APOSTOLUS* ¹⁷⁹

Al - le - lu - ia Al - me no - bis Pe - tre sub - ve - ni - t
pi - a plebs a - pud De - um quia mo su - o de ma - ri - nis te tra - xit ca - ryb - dis ad
su - pe - ra re - gna. Be a - tus est Sy -
mon bar lo - na qui - a ca - ro et san - gui - nis
non re - ve - la - bit sed
pa - ter me - us qui in ca - e - lis est
Al - le - lu - ia

¹⁷⁹ The rests in *Beatus Petrus Apostolus* indicate portions that are untranscribable because the neumes are located above the top of the folio as it exists now.



Beatus Petrus Apostolus,



Be - a - - - tus Pe - - - trus



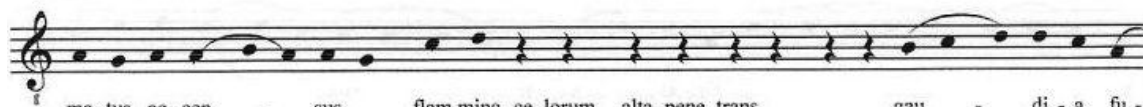
a - pos - - - to - - - lus vi - - - dit si - bi Chris-



- - - - - tum oc - cur - re - re



ad - u - la - ns rei gra - - - ti - a flam -



ma - tus ac - cen - sus flam - mina ce lorum alta pene trans gau - di - a fu -



laus ni - to - re di - vo su - scep - tus a - do - rans Chri - stum De - i Fi - li - um



Text:

Alleluia

Alme nobis Petre subvenit pia plebs apud Deum quia mo suo de marinis te traxit carybdis
ad supera regna

Verse: Beatus est, Symon bar Iona, quia caro et sanguinis non revelabit sed Pater meus
qui in caelis est. Alleluia

Beatus Petrus apostolus vidit sibi Christum occurrere adulatns rei gratia flammatus
accensus flamma celorum alta penetrans gaudia fulaus maiore divo susceptus adorans
Christi Dei filium

Translation:

Alleluia

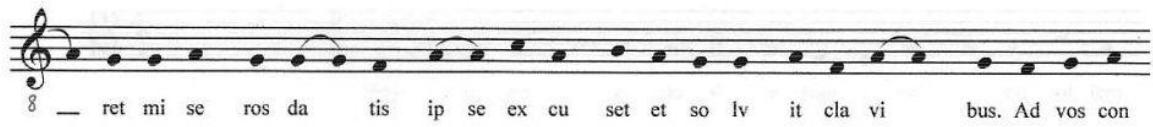
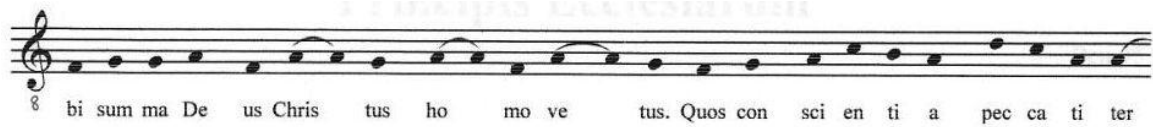
O bountiful Peter, may thy holy prayer assist us before God, who with His fishing hook
did pull thee from the danger of the sea to the heavenly kingdom

Verse: Blessed are you, Simon son of Jonah, flesh and blood did not reveal this to you,
but my Father who is in heaven. Alleluia

Blessed Peter the apostle saw Christ coming towards him and adored Him as Christ the
Son of God, his heart enflamed with the flame of high heaven, adoring with joy the
divine Christ, Son of God.

FOLIO 129R-V: FEAST OF ST PETER, SEQUENCE: *PRINCIPIS ECCLESiarum*

Prin ci pis ec cle si a rum i sta est sol lem
ni tas est a pos to lo rum pri mus et pe tra for ti tu di nis. Hunc e le git et vo
ca vit de ma ri no fluc tum ad pis ca ti o nes ho mi num. Hic re lic tis re te
— na vi et om ni bus su is Do mi num Hie sus se cu tus est sal va to rem.
Cla ves re gni tra di dit e i et vir tu tes mul tas ce lo rum. Is te Pet
rus a ma vit e um quem ter ne ga vit ter post e a con fes sus — est. O
ves e i com men da vit quas quae si vit san gui ne su o Chris tus Do mi nus De
us nos ter. Huius pre ci bus Pe ti mus vi te reg num pas cua ve ra lux u



Text:

Principis ecclesiarum ista est sollemnitas apostolorum primus et petra fortitudinis.

Hunc elegit et vocavit de marino fluctum ad piscationes hominum.

Hic relictis rete navi et omnibus suis Dominum Hiesus secutus est salvatorem.

Claves regni tradidit ei et virtutes multas celorum.

Iste Petrus amavit eum quem negavit ter postea confessus est.

Oves ei commendavit quas quaesivit sanguine suo Christus Dominus Deus noster.

Huius precibus petimus vite regnum pascua vera lux ubi summa Deus Christus homo
vetus [verus].

Quos conscientia peccati terret miseros datis ipse excuset et solvit clavibus.

Ad vos confugimus pastor et doctor Petre et Paule ut nos de fluctutante tempestatis
liberatis.

Unitatis sit laus Trinitatis Domino Deo gloria in secula seculorum. Amen.

Translation:

This is the solemnity of the prince of the Church, the first of the apostles and the rock of fortitude.

He elected him and called him from the flow of the sea to the fishing of men.

Having left the nets, the ship, and all his loved ones, he followed the Lord Jesus, the Savior.

He gave him the keys of the kingdom and many graces from heaven.

Peter loved Him, whom he thrice denied, but afterwards confessed.

He commended his sheep to him who shed his blood for Christ our Lord God.

We ask his prayers to gain the kingdom of life, the true pasture, and the true light where reigns Christ true God and true man.

Those unfortunate ones who acknowledge their sins, he excuses them and unbinds them with the keys.

To you we run, pastor and doctor, Peter and Paul, that you may liberate us from the raging tempests.

Glory be to the one Trinity the Lord God forever. Amen.

FOLIO 130R-V: FEAST OF ST PETER, SEQUENCE: *SANCTUS PETRUS ET MAGNUS PAULUS*

Sanc-tus Pet - rus et mag - nus Pau -

lus doc - to - res or - bis at - que pre - cla - ra mun - di lu - mi - na. Su - per - ni re - gis pre -

su - le nar - ran - tes mun - di glo - ri - a. Pet - rus Hie - ri - so - ly - mam mag - no fa - vo - re

po - pu - li co - rus - cans ge - rit mi - ra - cu - la. Et Pau - lus in Gre - ci - a fi - lo -

so - phorum pec - to - ra mi - ran - ter fa - ci - a stu - pen - ti - a. Con - fli - git doc - te Pet - rus

cum Sy - mo - ne ma - go po - ten - ter que - re - tru - dit in tar - ta - ra. Re - su - rens sanc -

to Pau - lo ma - gus e - li - mas ar - ro - gan - ter du - o am - mi - sit lu - mi - na. O - lim

iam Pet - rus Chris - tus na - vi - gan - tem per un - das vo - ca - bit vo - ce be - nig - na pis -

ca - tor ho - mi - num e - ris - si - me se - qui cu - ras. Et Pau - lus ip - se Chris - tus

in - flam - man - te lu - de - a de ce - lo vo - ca - vit di - cens fa - ci - em doc - tum vas -

te mi - chi doc - tri - na sa - na. Cel - sa sec - re - ta ag - mi - na an - ge - lo - rum que le - tan - tur

vi - de - re Chris - tum fi - li - um De - i Pet - rus ip - sum in ter - ris con - fes - sus

est vo - ce pre - ci - pu - a. Ce - li se -

cre - ta pe - ne - tra - vit et Pau - lus gen - ti - um cla - rus doc - tor sa - pi - en - ter mun - dum

in ra - di - ans ad vi - tam per - pe - tu - am ce - li - ve in - vi - tans.

Pe - trus ab He - ro - de can - tus vin - clis nex - us in cus - to - di - a

ab an - ge - lo - li - be - ra - tus gra - tu - la - tur. Pau - lus a lu - de - is teni - tus con - vic - tus

Ce - sa - rem ap - pel - lat miri sig - nis ful - get ip - se us - que Ro - mam Pet - rus de - ni - que

au - rem pan - git ob - tun - sas cor - po - ra - ret in - te - grat a - ni - mas pu - ri - fi - cat ce -

cis lu - men — pres - tat cor - da san - at Pau - lus de - ni - que mo - res con - fera

hon - es - ta iu - sti - ti - a pre - di - cat pru - den - ti - a de - di - cat sor - te si - mul in -

stat cunc - ta tem - pe - rat. Ta - li dum pol - let fa - mi - ne se clum ami - t - tunc ra -

bi - a Ne - ro - ni - a - nam. Reg - na pe - tunt ce - les - ti - a no - bis pres - tent suf -

fra - gi - a pre - ca - mur om - nes sic fi - at a - men

Text:

Sanctus Petrus et magnus Paulus doctores orbis atque preclara mundi lumina.
Superni Regis presule narrantes mundi gloria.
Petrus Hierisolymam magno favore populi coruscans gerit miracula.
Et Paulus in Grecia philosophorum pectora miranter facia stupentia.
Confligit docte Petrus cum Symone mago potenter que retrudit in tartara.
Resurrens sancto Paulo magus elimas arroganter duo ammisit lumina.
Olim iam Petrus Christus navigantem per undas vocabit voce benigna piscator hominum
erissime sequi curas.
Et Paulus ipse Christus inflammante Iudea de celo vocavit dicens faciem doctum vaste
michi doctrina sana.
Celsa secreta agmina angelorum que letantur videre Christum filium Dei Petrus ipsum in
terris confessus est voce precipua.
Celi secreta penetravit et Paulus gentium clarus doctor sapienter mundum in radians ad
vitam perpetuam celive invitans.
Petrus ab Herodes captus vinclis nexus in custodia ab angelo liberatus gratulatur.
Paulus a Iudeis tenitus convictus Cesarei appellat miri signis fulget ipse usque Romam.
Petrus denique aurem pangit obtusas corporaret integrat animas purificat cecis lumen
prestat corda sanat.
Paulus denique mores confera honesta iustitia predicat prudentia dedicat forte simul instat
cuncta temperat.
Tali dum pollet famine seclum amit tunc rabies Neronianam.
Regna petunt celestia nobis prestant suffragia precamur omnes sic fiat Amen.

Translation:

Holy Peter and great Paul, doctors of the world and bright lights of the earth,

Telling the world of the glory of the highest King.

Peter in Jerusalem wrought miracles gathering the highest favor of the people.

And Paul in Greece surprised the hearts of the philosophers who looked to him.

The wise Peter battled with the strong magician Simon, who consorted with hell.

Holy Paul resisting the arrogant magician Elymas, dismissed him by two lights.

Once Christ called Peter, navigating through the waves, with a benign voice: you will be a fisher of men if you follow me.

And Christ himself called Paul, enflaming Judaea, from heaven, telling him: teach the doctrine of salvation.

With the lofty host of hidden angels who rejoiced to see Christ the Son of God, Peter himself on earth confessed with a certain voice.

Paul penetrated the mysteries of heaven and as a wise and clear doctor illuminated the people of the world inviting them to eternal life in heaven.

Peter, captured by Herod, was liberated from prison by an angel.

Paul, imprisoned and convicted by the Jews, appealed to Caesar and wrought marvelous signs at Rome.

Peter finally rings out to closed ears, purifies souls, heals hearts, and gives light to the blind.

Paul finally gives honest customs, preaches justice, preaches prudence, gives strength, and tempers all.

These, because of their fame, enflamed the anger of Nero.

We pray that they who sought the heavenly kingdom may give intercession to all. May it be thus, Amen.

FOLIO 130V-131R: FEAST OF ST PETER, SEQUENCE: *PULCHRA PRAEPOLLET*

Pul-chra pre pol - let in ar - ba hec di - es du - o - rum lu -

mi - na Pet - ri can - ti - ca ex - cel - sa di - cam-us phi - si - ca. De hinc Pau - li doc - tri - na

dul - ci - flua car - - mi - na re - ci - te - mur al - ta. Pri - me va - ni - tet al -

ma Pe - tri sum - mo prin - ci - pa - li quip-pe ca - the-dra. Post se - cu - ta so -

ci - us e - mu - la Pau - lus te - net post - re - ma

dog - ma - ta. U - ni - ver - sa Pe - trus sub - stan - ti - a iam re -

li - quid ar - tem et re - ti - a Pau - lus de ter - res - tri - a vo - ca - tus

ad su - per - a sy - na - go - ga a - ri - dam [re] - li - quid ad - he - rens Do - mi -

no gra - ti - am Ro-mae duc - ti m[o]e-ni - e Sy-mo-nis pes - ti - fe - ra[m] he - res im

con-tra - ri a - li - qua - rum per De - i Sy-mon [simul] so-phi-am. Et Ne -

ro - ni di - gni - ta - tem vi - pe - ri - nam — non ter -

ru - e - re su - a pro-mis - sa. Hanc su - per ut Sy - mo - nis

men-do - sa ver - ba quam pro-pe - ra - re di - xit ad as - tra. Cum plus in - ten - dit

su - pe - ra tunc sic ru - it ad ym - ma vul - ne - ra - tus

reg - nat in ba - ra - tro cum Za - bu - lo. Per ge - mi - na - ta pre - cla - ra

Pe - tri vel Pau - li doc - tri - na ce - ci - dit no - ter - va sv - mo - ni - a - ca

8 tunc fi - bu - la. Tunc Ne - ro - ni ius - su cru - ci - fix us pe - nam Pe - trus ve - nit - ad su -
 8 per - na ce - les - ti - a cum co - ro - na. Pau - lus ten - sus col - lo cap -
 8 tis vul - ne - ra pre ci - sus De - i in il - lo fe - rens pal - ma cum vic - to -
 8 ri - a. Fe - li - ci - ter vi - va - m per - se - - cu - la a - - men

Text:

Pulchra praepollet in arba hec dies duorum lumina
Petri cantica excelsa dicamus phisica
De hinc Pauli doctrina dulciflua carmina recitemur alta
Prime vanitet alma Petri summo principali quippe cathedra
Post secuta socius emula Paulus tenet postrema dogmata
Universa Petrus substantia iam reliquit artem et retia
Paulus de terrestria vocatus ad supera synagoga aridam reliquit adherens Domino
gratiam
Romae ducti moenie Symonis pestiferam heres incontrari aliquarum per Dei Symon
sophiam
Et Neroni dignitatem viperinam non terruere sua promissa
Hanc super ut Symonis mendosa verba quam properare dixit ad astra
Cui plus intendit supera tunc sic ruit ad ymma vulneratus regnat in baratro cum Zabulo
Per geminata preclara Petri vel Pauli doctrina cecidit poterva symoniaca tunc fibula
Tunc Neroni iussu crucifixus penam Petrus venit ad superna celestia cum coronam
Paulus tensus collo captis vulnere precisum Dei in illo ferens palma cum victoria
Feliciter vivamus per secula Amen

Translation:

This day throughout the country two beautiful lights shine:

Let us sing praise on high to Peter

And let us recite sweet lofty songs to the doctrine of Paul

First shines kind Peter, certainly the first of the high company,

Followed by his companion Paul who holds the bejeweled future doctrine

Peter indeed gave up all his substance, his living, and his nets

Paul, called from the earth to the heavens, left the arid synagogue searching for the grace of the Lord.

Led to Rome by official duties, they came across the notorious heresy of Simon

And the promise of Nero with viper-like majesty did not terrify them.

To the proud Simon's false words, which he said to hasten to the stars

When he understood high mysteries, then at once he fell wounded, and reigns in the pit with the devil.

The double clear doctrine of Peter and Paul killed the chains of the impudent Simon.

Then Nero ordered the punishment of crucifixion and Peter came to the highest heavens with a crown.

Paul, with outstretched neck, his head was struck on that same day and he went to God bearing a palm with victory.

Let us live happily forever, Amen.

FOLIO 131v: FEAST OF ST PETER, OFFERTORY: *CONSTITUES EOS*

Con - sti - - tu - es e - - - os

prin - ci - pes su - per om - - - -

- - nem ter - ra me - - - mo - - - res e -

- - runt no - - - mi - - - nis tu - i

in om - - - - - ni pro - ie - ni -

- - - et ge - ne - - - ra - ti - o - ne

e - - ruc - ta -

- - - vit cor me - - - -

8 - - - - - um ver-bum

31 bo-num di - - - - - co e -

44 go o - - - - - per - a me - a re - - - -

66 gi lin - - - gua me -

72 a ca - - - - -

79 la - mus ser - - - - be

87 ve - lo - - - - ci - ter scri - ben -

99 tis spe - ci - o - - - - - sus for -

ma pre fi - li - is

ho - mi-num dif - fu -

sa est gra - ti - a in la - bi - is tu - is

In om - nes prop -

ter - e - a

be - ne - dix - it te De - us in

e - ter num

asc - in - ge - re gla -

di - - - um tu - - - um

cir - ca fe - rum po -

ten - tis - si - me

Text:

Constitues eos principes super omnem terra; memores erunt nominis tui in omni progenie et generatione.

Eructavit cor meum verbum bonum, dico ego opera mea regi. Lingua mea calamus scribe velociter scribentis speciosus forma prepollis filii hominum. Diffusa est gratia in labiis tuis.

In omnes propterea benedixit te Deus in eternum ascingere gladium tuum circa ferum potentissime.

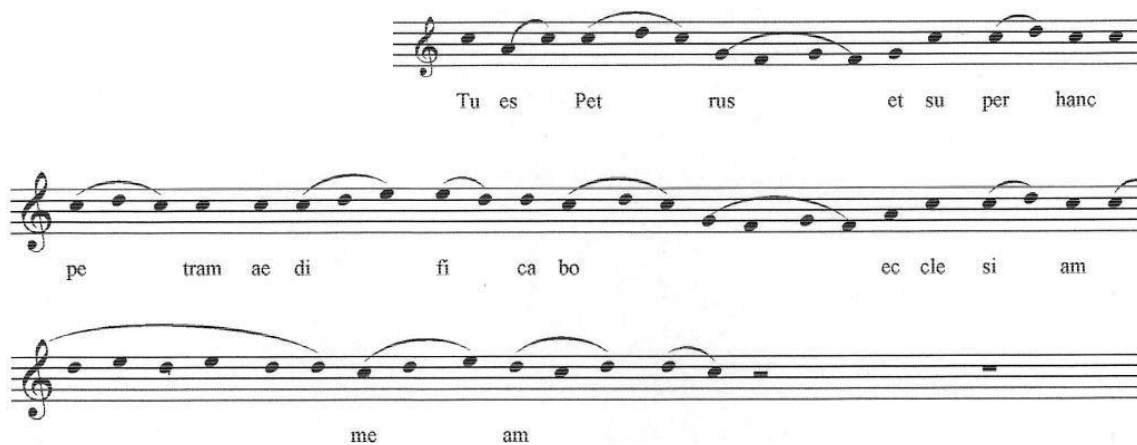
Translation:

You will make them princes over all the earth; they will remember your name from generation to generation.

My heart has given forth a good word, I will tell my works to the King. My tongue writes as a reed writing quickly in beautiful form to the sons of man. Grace is poured forth on your lips.

God blessed you in all things henceforth forever to take up your sword against the most powerful beasts.

FOLIO 131V-132R: FEAST OF ST PETER, COMMUNION: *TU ES PETRUS*



Text:

Tu es Petrus et super hanc petram aedificabo ecclesiam meam.

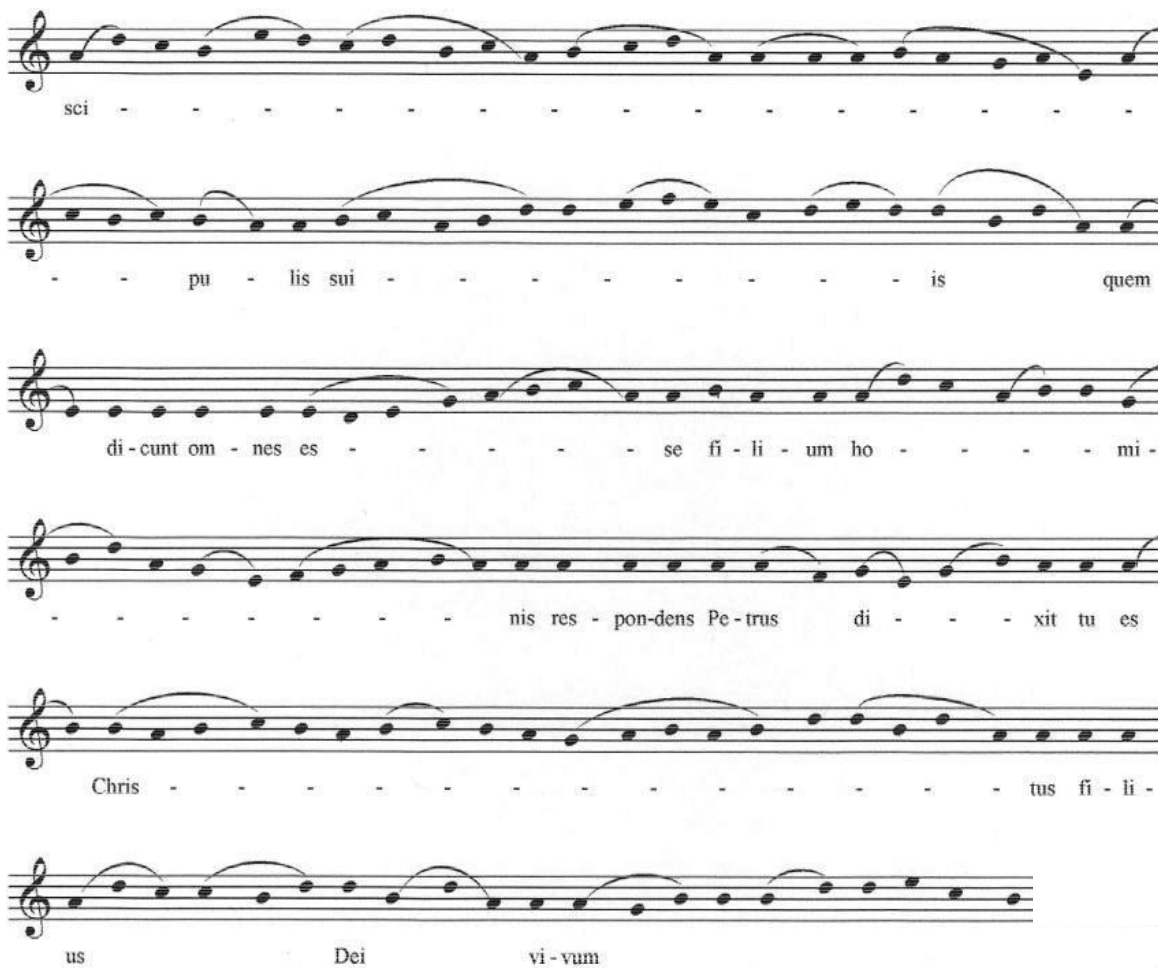
Translation:

You are Peter and upon this rock I will build my church.

FOLIO 134R: OCTAVE OF ST PETER, OFFERTORY: *BEATUS ES SYMON PETRE*

The musical score is written on eight staves, each with a treble clef and a key signature of one flat (B-flat). The melody is characterized by long, flowing lines with many slurs, indicating a continuous, melismatic style. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes. The text is in Latin and describes the blessedness of Simon Peter.

Be - a - tus est Sy - -
- - mon Pe - - - - -
- - - - tre quae ca - - - -
- - - ro et san - - - - - guis non re - ve - la -
- - - - - vit ti - bi sed Pa - - - -
- - - - ter me - us qui est
in ce - lis al - le
le - sus di - - - xit di -



Text:

Beatus es Symon Petre quae caro et sanguis non revelabit tibi sed Pater meus qui est in celis alle Iesus dicit discipulis suis quem dicunt omnes esse filium hominins respondens Petrus dixit tu es Christus filius Dei vivum

Translation:

Blessed are you, Simon Peter, flesh and blood did not reveal this to you but my Father who is in heaven. Jesus said to his disciples, who do people say the son of man is? Peter answered, you are Christ the Son of the living God.

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